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HOLIDAY HAPPENINGS IN TONE-LAND

SILVER JUBILEE PARTY.
The Battle Creek Community Concert Association celebrates the opening of its 25th season with a party for Rose Bampton, Metropolitan Opera soprano, who inaugurated the jubilee with a recital recently. Left to right, Miss Bampton, Mrs. W. I. Fell, first vice-president of the Association; Mrs. Frank Bechman, president; Mrs. Philip J. Ross, executive secretary, and Lawrence Fell, past president. (Owl Photo Service).

RICHARD TETLEY-KARDOS, →
young American pianist, who, after an auspicious career on his native West Coast, is being introduced to East Coast audiences by the W. Colston Leigh management. Besides his regular concert activities Mr. Tetley-Kardos has played extensively in army camps, canteens and hospitals.

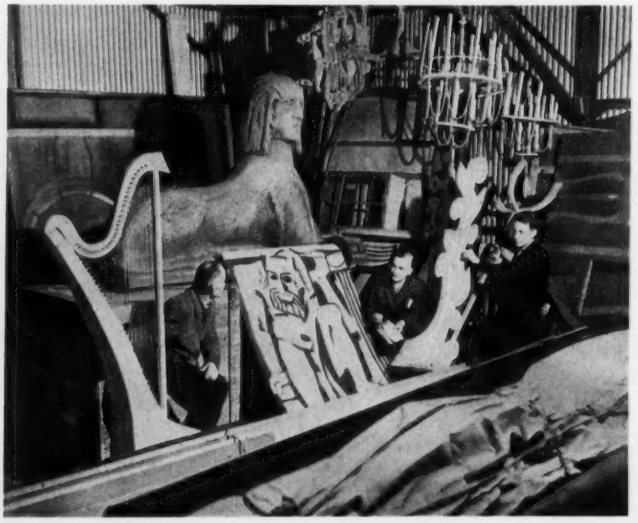
ROSA BOK,
coloratura soprano, in a Hollywood garden. She made an audition for the movies, and as a result returns this winter to appear in a film.

WHAT THE POST-WAR WORLD MAY OFFER IN AIR TRAVEL
is pointed out to Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, by David Rose of United Air Lines' engineering research department at Chicago headquarters.

LILLIAN EVANTI,
soprano, makes her annual 24-pound holiday fruit cake. Miss Evanti gave a concert in Washington, D. C., on Dec 8 at the Metropolitan Baptist Church. In January she leaves New York for an extensive concert tour.

(Below) **LILY DJANEL,**
Metropolitan Opera soprano, with Art Linkletter, at the Kaiser Shipyards, Richmond, Calif., where she broadcast to 80,000 war workers.

(Below) **CHECKING SCENERY FOR DON PASQUALE,**
by Donizetti, produced by the Juilliard School Opera Department on Dec. 8, 9, 11 and 12, are Frederick Kiesler (centre) and two stage hands. (Paul Parker Photo).



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NEW YORK DECEMBER 15, 1944 No. 3102

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Opera on Broadway

The reopening of the Metropolitan Opera is always a gladsome feature of the New York musical season. The premiere on Nov. 27 had all the established brilliancy, with a vast audience dressed in its best bibs and furbelows (whatever those are), and a workmanlike performance of Gounod's indestructible Faust.

An unfamiliar feature, however, was several new reading desks at both ends of the dress circle, enabling eager students and critics who take their musical scores to the opera to read them comfortably under shaded lamps. This useful innovation came as a result of persuasion by the Opera Guild.

That organization recently published, in its Opera News, an imposingly long list of lyric productions in this country during the past and current year, proving that opera now appeals to vastly more Americans than ever before, doubtless due mainly to the Saturday afternoon and other broadcasts on the radio.

It might be mentioned also that the Chicago Opera, which has just ended its annual short season, closed without a deficit, and that the San Carlo Opera is playing everywhere to crowded houses. All told, therefore, Verdi, Wagner, Mozart and Puccini, as well as their performers, need not worry about their future in this country.

• • •

A Reading Rehearsal

Dr. Artur Rodzinski invited the press to a matinée reading rehearsal of new scores, at Carnegie Hall on Dec. 5. Six works were performed during two hours and a half, partly conducted by the composers, partly by Ignace Strasfogel, who did an excellent job.

Three groups of people are involved in such a performance: the composer, the interpreting orchestra and conducter, and the audience on the receiving end of the line.

Let us inquire whether any one of the three groups gets out of a reading rehearsal what is to be expected. The audience, assembled for the present occasion, consisted mainly of critics and musicians, all professionals; thus, the works were performed before experts, with set opinions about music. Their personal likes and dislikes must shade their appreciation, and their reaction necessarily is biased by personal taste. It is like a fashion show before fashion designers, where everyone is suspicious of the pattern which does not fit into his conception.

The verdict of a usual audience is determined by the varied mixture of listeners. In this reading rehearsal, such a mixture was missing. Therefore, the performed work had, from the very beginning, to convince those who didn't like it, and was liked by those who, either for personal or principle reasons, are followers of the composer.

• • •

It was fairly evident that the reaction of this particular audience gave no indication as to what might be the reception of the works by a general audience.

Added to the difficulty of presenting the performed music in the right atmosphere, was the fact that six contemporary scores were performed for the first time, each offering its own problem, without the relaxation possible if the contemporary works had been framed by compositions speaking a familiar language.

Orchestra and conductor faced the difficult task of being thrown into the water, so to speak, and left to swim. As it was a rehearsal, frequent interruptions took place which prevented the listener from consistently following the mood of the compositions. A climax is prepared and built up, but all of a sudden someone takes a wrong cue, the conductor interrupts, and the listener, willing to follow the effect, is thrown back without having the opportunity to build up to it again, for the conductor starts in the middle of the climax, where the mistake occurred. The performance thus does not give more than a sketch of the score.

Cartoon by Edgar Allen, Jr.

"I don't know the name of the conductor, but the Herald Tribune said he was 'very interesting' . . ."

In the midst of the audience sits the composer, listening to his music for the first time, but what he gets is far from what his inner ear heard when he did his writing. He receives, even if things run smoothly, only a rough and maybe half perfect performance of his creation. One must also consider that an orchestra playing music for the first time just reads notes, and is not able to permeate them with more than superficial feeling.

• • •

So the result of this whole enterprise, praiseworthy as it might be in the interest of furthering contemporary music, is rather doubtful. Although thanks should go to the Philharmonic and Dr. Rodzinski for conceiving their novel idea, grave doubts about its advisability cannot be suppressed.

The program of the afternoon consisted of Wallingford Riegger's Passacaglia and Fugue, John Verrall's Second Symphony, Arthur Kreutz's Music for Symphony Orchestra, Vincent Persichetti's Dance Overture, Stanley Bate's Third Symphony, and Charles Miller's Appalachian Mountains. The present reporter would not care to venture any opinion about any of the performed works, or judge them on such an insecure foundation.

Holiday Greetings

To Musical Courier readers everywhere, we extend best wishes for a Merry Christmas and happy holiday season. We are receiving so many similar greetings that it is impossible to acknowledge them individually, and the kind senders are herewith requested to accept these lines as our warm expression of thanks.

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Sixty-Fifth Year
December 15, 1944

VARIATIONS: By Leonard Liebling

The passing of Josef Lhevinne is a loss even more grevious to me than it is to the music world in general. Our intimate friendship extended over many years and dated back to the days when I first met him at Godowsky's in Berlin, where both of them were living then. At one of the famous Godowsky Sunday afternoon gatherings, he asked a shy, bushy-haired young man to play, and announced that he had recently won the Rubinstein Prize. It was Lhevinne, and with Hofmann, Gabrilowitsch, Hambourg, De Pachmann and Rosenthal listening, he unloosed marvelous brilliancies of technic in Schumann's Toccata, Chopin's Etude in thirds, and several Liszt numbers. Everyone was enthusiastic, except monkeyish little De Pachmann, who whispered to me, "I play the Etude even faster, and with much more charm."

Charm was one of the chief factors of Lhevinne's art, for he never ranted or thundered on the keys. Production of lovely tone concerned him principally, and he could give it all his attention, for with his faultless fingers and phenomenally limpid and rapid wrists, he never was bothered with technical troubles.

Lhevinne was of the school of pianists that has nearly died out, regrettably so. They made beauty their fetish, and yet invested their interpretations with the soundest of musical concepts. Joseffy, Paderewski, De Pachmann, Bloomfield-Zeisler, Rachmaninoff, also belonged to that class.

The memory of Lhevinne that will linger longest with me, aside from his superb piano art and his sweet gentleness, is thought of his consideration for his colleagues. Never, through the years, did I ever hear him say an unkind word about any other pianist. That is a rare thing in the higher keyboard circles.

• • •

The Dec. 4 Tristan and Isolde at the Metropolitan was tops in every way. Melchior, singing his 200th performance of the hero role, was in resonant and winning voice, and tinctured his text with poetic glamor and compelling dramatic impact. Traubel is in every way the worthy successor to Flagstad, an achievement even more great because the young American soprano has been singing Isolde only a few seasons. Her lavish outpouring of tone, capable also of ravishing pianissimos, and the understanding nuances with which she treats the text, place her in the front rank of the Wagnerian sopranos of all time. The part of King Marke, often made boresome through too solemn declamation, had an appealing human touch from the intelligent Norman Cordon. Even such small contributions as those of Emery Darcy and Gerhard Pechner (Melot and Steersman) registered outstandingly. Erich Leinsdorf, with firm yet flexible hand, welded the ensemble admirably, and emphasized all the melos and flaming passion of the score.

In the intermission between the first and second acts, there was a celebration backstage for Melchior, with complimentary speeches and his acknowledgment. I happened to drift in just as he was paying his respects to the male chorus. "My sailing companions on so many trips of our good ship in this opera, I greet you, and hope to make many more voyages with you. There's one comfort about our vessel—we need have no fear of submarines, and we can't be bombed."

After the opera, Melchior had a party at his home. Leinsdorf attended, and when he left, found that the only hat remaining was one much too small for him, although marked with the initials "E. L." Next day, assuming that the hat belonged to Earle Lewis, Leinsdorf went to Lewis' treasury office at the Metropolitan, and said, "Well, after this, you do the conducting, and I shall handle the box-office."

However, the hatgear was not Lewis', and so Leinsdorf again perched the dinky little affair on his head. "Oh, look," came from one of the girls in the office, "Mr. Leinsdorf's head is all swelled up after reading the fine notices of his Tristan conducting last night."

• • •

Presented by courtesy of Dorle Jarmel, publicity pilot of the New York Philharmonic, here is an anonymous poem sent to that office and dedicated to Dr. Rodzinski:

Maestro, maestro, do not grumble!
Critics all are human too;
Maestro, maestro, do not grumble,
They were sent to keep you humble
If at times the ball they fumble,
It's a job they have to do;
Maestro, maestro, do not grumble!
Critics all are human, too.

Critic, be not too sarcastic,
Maestro is your daily bread;
Critic, be not too sarcastic,
Maestro is not made of plastic!—
Might, if you should get too drastic,
Take another job instead;
Critic, be not too sarcastic,
Maestro is your daily bread.

Brother maestro, critic brother,
Life is short and Art is long:
Brother Maestro, critic brother,
Each of you requires the other;
Look at Truth, not one another,
Neither will go wrong;
Brother maestro, critic brother,
Life is short and Art is long!

• • •

An American soldier lad, writing from Paris in late November, informs us that one musical week there at that time offered three violin recitals, two for piano, a chamber-music concert, a Swing affair by Le Hot Club de France, and symphonic programs by the Conservatoire Orchestra, the Colonne Orchestra, the Lamoureux Orchestra, the Pasdeloup Orchestra, and Grand Opéra and Opéra Comique performances of Thais, Le Roi d'Ys, Damnation de Faust, Boris Godunoff, Manon, Le Rêve (Bruneau) Louise and Mireille, beside a ballet evening at the Grand Opéra. Paris seems to be making up for the long, dreary years of the German occupation.

• • •

Prof. Robert Hernried, music director of St. Francis College, Fort Wayne, Ind., and Prof. Jacques Stückgold, New York vocal pedagogue, send us warm defenses of Wilhelm Furtwängler, both writers declaring from personal knowledge (based on intimate contact with him during the earlier Nazi activities) that the conductor always was fervently opposed to Hitler's doctrines generally, and particularly to his racial and religious discriminations. A third correspondent, who cautiously does not wish his name mentioned, informs us that Furtwängler and Mengelberg led Paris concerts for the German soldiers, "but those were probably command performances."

• • •

Flutist-conductor Lamar Stringfield is a partner in the G-S Music Shop, situated at 16 Wall Street, Asheville, N. C. He writes: "By the above address you can see that I am at last on Wall Street, but this one has a germ, or more, of happiness in it. . . . Not long ago, my flute sang again in public, and I liked the resumption. The occasion was an appearance with the Mint Museum Chamber Orchestra, in Charlotte, N. C. The Charlotte Observer reports a sold-out house with several hundred persons unable to get seats. Was it my flute, or the Mozart G minor symphony that drew the crowd? Anyway, I played Griffes' Poem for flute and orchestra, and two of my own works, Chipmunks and Pastoral Scenes. I shall be in New York on a bit of a visit Jan. 12, when the National Orchestral Association is to do a revised version (Barzin conducting) of My Moods of a Moonshiner."

• • •

The Pacific Coast Musician of Los Angeles occasionally compliments Musical Courier by quoting from its columns. However, in its issue of Nov. 4, it got its dates confused by about a quarter-century, when remarking: "A one-act opera is said to be ready to come from Spain, which has for long lacked a composer of art-music. It will be the work of Granados." That excerpt is from a book by Carl Van Vechten, published in 1915 and quoted in an article in the Musical Courier by Alfred Frankenstein. The opera was Goyescas, and it was produced by the Metropolitan in 1916, with the composer in attendance. Unhappily, while he was returning home on the Sussex, that vessel was torpedoed by a submarine in the English Channel, and Granados perished. A son of his is alive and composing today. However, just to show that we haven't progressed so much in 28 years, we still have the submarine with us, and deadlier than ever.

• • •

Artur Rubinstein tells about the music critic in the sticks who wasn't certain of his own judgment. After the recital he came backstage, smiled engagingly, and asked, "Well, Mr. Rubinstein, and how did you play?"

• • •

Do you wish not to hear, but to see and to be seen at the Metropolitan Opera, and at a minimum of expense? Lucius Beebe in his entertaining Herald-Tribune column (This New York) suggests the neat trick of buying the very cheapest seats, getting all dressed up and spending the entire evening in the buffet bar and the fashionable gangways.

• • •

Dear Variations:

On Sunday, Nov. 12, I listened to Pat Munsel sing Deep River and publically declared that I had heard everything. But how was I to know that the very next day Helen Traubel was to turn up singing All the Things You Are. For that matter Rose Bampton blossomed forth this summer with Some One to Watch Over Me, and Leonard Warren introduced Cole Porter's I Love You over the air waves.

So let's not be too critical when Melchior appears on, say Duffy's Tavern, and sings the likes of Pistol Packin' Mama, or goes through his enthralling imitations of crooners.

A Subscriber

• • •

"Audience participation" is a technical radio term, but Desire Defauw, conductor of the Chicago Orchestra, applies it also to symphony concert listeners when he tells an interviewer: "A concert-goer should never have a big meal just before a concert. A light meal will satisfy the appetite and permit one to be relaxed and receptive. He must approach a concert with eagerness and expectation and allow his worries to dissipate as nearly as possible". However, that would deprive performers of the pleasure of hurling their favorite "dyspeptic critics" reproach at the reviewers who write unfavorably about them.

• • •

How about an annual Be Kind to Critics Week?

AMERICAN SINGERS STEP FORWARD AT THE METROPOLITAN

Don Giovanni, revived by the Metropolitan on Nov. 29, was given with probably the best cast the company could provide, though a few changes are slated for subsequent performances. Top honors of the evening went to George Szell, whose interpretation of the score proved again his complete command over orchestra and ensemble. Szell's Mozart is heroic, but the romantic sweetness of the score is never neglected. He is a master of eloquent lyricism as well as climax building. The performance included the entire score, with the concluding sextet and fugue, stressing therewith the elements of opera buffa.

Pinza was the Don Juan, and repeated his superb and now matured interpretation of this difficult part. Baccaloni as a richly resourceful Leporello and Mack Harrell as a winning Masetto provided the comedy element. Baccaloni was in splendid voice and as always, a comedian par excellence. Il Commendatore had Nicola Moscona as a sonorous interpreter. Charles Kullman sang Ottavio with extraordinary feeling for the style of his music and made his part one of the chief features of the performance.

Of the female parts, this reporter liked best Nadine Conner's Zerlina. The purity of her voice and the gusto with which she acted gave her interpretation outstanding quality. Eleanor Steber sang and acted Donna Elvira convincingly. Florence Kirk, American dramatic soprano, in her Metropolitan debut, showed great promise as Donna Anna; the occasional unsteadiness of her voice and certain other shortcomings may be attributed to nervousness caused by the debut in such an important role. She has a personality and a voice which command attention on the stage. Herbert Graf staged the performance. A sold-out house responded enthusiastically to the delightful representation.

Aida Returns

Aida returned to the repertoire on Nov. 30 with Emil Cooper conducting. It was distinctly not one of the best performances of which the Metropolitan is capable. Cooper's untraditional tempi bothered the singers now and then, and he allowed the orchestra to blast and blare frequently, drowning the soloists and even the chorus.

Zinka Milanov sang the title role, acting it fervently and making the most of the music with her lovely voice and stylistic purity. Margaret Harshaw was the Amneris, looking becomingly regal and giving out opulent tones so impassioned that at times they sacrificed steadiness, though their quality was invariably warm. Frederick Jagel, the Rhadames, offered his always highly musical interpretation and finished vocalism. Norman Cordon made the role of Ramfis impressive with magisterial bearing, ear-pleasing tone and purposeful delivery. One of Lawrence Tibbett's best achievements is Amonasro, effectively characterized and sung with tasteful authority.

Philip Whitfield made his Metropolitan debut as the King, but his lack of sonority and of histrionic adeptness should not on a first appearance be the final measure of his abilities. Another debut was Richard Manning's in the small role of Messenger. His brief moment showed a clear and pleasing tenor voice and assured deportment. Maxine Stellman was the invisible Priestess. A belated and rather lackadaisical pursuit of the conspirators by the soldiers at the end of the Nile scene was not exactly perfect stage direction.

Grace Moore Delights in Boheme

The first Boheme of the season on Friday night, Dec. 1, brought Grace Moore in the Mimi role. Her voluminous, mellow voice was in its best estate, the singing being notable throughout and particularly in the Addio aria in Act III. She was supported by an excellent cast, including Jan Peerce, as Rodolfo, John Brownlee as Marcello; Norman Cordon as Colline and Hugh Thompson in debut as Schaunard. Frances Greer sang animatedly her customary role of Musetta; Baccaloni doubled with capital effect in the parts of Benoit and Alcindore. The performance, conducted by Sodero, had life and vitality; the gay, amusing or emotional scenes were dramatically effective and musically well sustained.

NEW AMERICAN DONNA ANNA.
Florence Kirk is congratulated by George Szell (left), who conducted the revival of Mozart's Don Giovanni, and Edward Johnson, the Metropolitan's General Manager.

Hugh Thompson displayed a clear, resonant voice of fine timbre and smooth line as Schaunard, and played the part with gusto, showing himself to be a promising addition to the Metropolitan roster.

Excellent Performance of Die Walkuere

The Metropolitan gave an excellent performance of Wagner's Die Walkuere at the first Saturday matinee of the season, Dec. 2. Unquestionably the performance was significant for the impressive conducting of George Szell, and the nobly-sung Wotan of Herbert Janssen. The role of Hunding was assigned to Alexander Kipnis, who, as usual, gave an authoritative performance vocally and histrionically. Heldentenor Melchior, in his finely sung and conceived Siegmund, made his re-entry for the season with much success. Rose Bampton's Sieglinde was a youthful-appearing figure, something opera-goers dream about, but seldom see or hear. She sang the part beautifully if not always with the greatest intensity. Discounting Helen Traubel's strange attire and paucity of dramatics, there can be no complaints vocally as to her Bruennhilde. Noble tone and beauty of expression predominated. Her final scene with Wotan was especially impressive. Miss Thorborg's Fricka was excellent. Beal Hober, as Helmwige, and Jeanne Palmer as Waltraute, both made debuts acceptably with the Valkyrie sisterhood. Others of the nine were Thelma Votipka, Irene Jessner, Lucielle Browning, Martha Lipton (in her second Metropolitan appearance), Hertha Glaz and Margaret Harshaw. Lothar Wallerstein was responsible for the stage direction, which included a few debatable touches. Judging from the spontaneous applause, 90 per cent of the audience enjoyed every minute of the performance. At the end there were many recalls including a solo one for the conductor.

Traviata Appeals

A poignantly moving performance of Traviata, on the same evening, presented Licia Albanese as the hapless Violetta, with Charles Kullman, a handsome Alfredo, vocally and histrionically credible; Leonard Warren, a warm-voiced Germont; Mona Paulee charming in the small part of Annina and Maxine Stellman, an attractive Flora. The other roles were capably handled. One might mention that for once the Footman had an audible and pleasant singing voice.

Mme. Albanese, bearing the weight of emotional and vocal significance, was lovely in voice and action. The Ah, fors' è lui and Sempre Libera were brilliantly sung. She rose to climactic heights in her delivery of the great farewell phrases in the second act and won an ovation of applause. Mr. Sodero conducted, delivering the Italianate music with melodious fluency and smooth precision.

(*The Dec. 4 performance of Tristan and Isolde is reviewed in Variations.*)

Resnik Makes "Met" Debut in Trovatore

Regina Resnik, young American soprano, made her Metropolitan Opera debut as Leonora in Il Trovatore on Dec. 6, when she substituted on 24 hours' notice for an indisposed artist. Miss Resnik was to have bowed as Santuzza on Dec. 9. A review of her successful performance will be published in the next issue of Musical Courier.

LAURITZ MELCHIOR →
sang his 200th performance of Tristan on Dec. 4 at the Metropolitan Opera House, establishing a record. He recently returned to New York for the Metropolitan season after completing his first motion picture role in Thrill of a Romance.

←
MARTHA LIPTON AFTER HER BOW as Siebel in the opening night's Faust.

BACH'S "48" 200 YEARS AFTER

By
HERSCHELL C. GREGORY

This year the musical world is commemorating the bicentennial of a historic work which has exercised a far-reaching influence in the development of music. In 1744 Johann Sebastian Bach completed the Well-tempered Clavichord, which established equal temperament.

Several musicians before Bach had demonstrated the possibility of equal temperament in their compositions. A Fantasia (No. 51 in the Fitzwilliam Virginal Book, now in the Fitzwilliam Museum at Cambridge) composed by John Bull (1563-1628) modulates into all twelve keys. John Jenkins (1592-1678) in his Fancy for three viols modulates from F major through all the flat keys to G flat. There are several other examples which demonstrate equal temperament before Bach wrote his momentous work.

In Bach's day, however, musicians encountered a strange uncontrollable mystery in tuning all instruments having a fixed tone, such as clavichords, harpsichords, organs, and the like. The instruments were tuned on a system that put certain keys very accurately in tune, but left certain other keys most unpleasantly out of it. The latter therefore could not be used.

Loss of them was not serious, so far as they went as keys in which to compose; musicians could get along quite well with what was available—namely, keys up to four sharps or four flats. But as keys into which to modulate, composers found their loss a very serious matter indeed. If they tuned the seven tones of the C major scale, or key, for example, in perfect relation to each other, they found that C, F and G were out of tune when used as members of the A flat major scale or key.

This strange, baffling discrepancy in the pitch of remotely related keys met them at every turn. None but those which are closely related could be used together, consequently they tuned perfectly in one key, modulated to the key of the dominant, subdominant, or relative minor or major, and of necessity ignored all keys having widely different signatures.

The Problem Solved

As this greatly reduced harmonic resources for 150 years the problem was discussed how to set things right, until at last Bach attended to it by dividing the octave into twelve equal semitones, each a little out of tune, but all "out" in the same degree. Accepting thus the system of equal temperament, he tuned his keyboard instruments accordingly, and so became free not only to play in any key of the twenty-four, but to modulate into and through them without running into that harsh out-of-tuneness previously prevailing when such scales as F sharp major, G sharp minor, and the like were employed.

C. F. Abdy Williams, an early writer, in his work on Bach, says: "His favorite instrument was the clavichord on account of its power of expression. He learned to tune the instrument so that all the keys were at his service; he did with them whatever he wished. He could connect the most distant as easily and naturally together as the nearest related, so that the listener thought he had only modulated through the next related key of a single scale. Of harshness in modulation he knew nothing; his chromatic changes were as soft and flowing as when he kept to the diatonic genus."

How the "48" Were Born

Next, Bach wanted something to play on his Well-tempered Clavichord, his clavier of agreeable temperament or tuning. As is well known, he set to work to make a book containing a piece in each of the twenty-four keys. In going over his various manuscripts he made a selection of Fugues, Preludes, Fantasias, Inventions, Capriccios, and the like, which struck him as worthy of a place in such a collection. Some of the Fugues and Preludes he brought together; for certain of the other Fugues he wrote Preludes, and vice versa.

In every composition he worked over the music afresh, often transforming it, and in every case but one filling it with the rare poetry by now so rich in his art. The exception is the A minor number. This Bach left as it was for a very special reason. A number of the keys were thus occupied, and Bach composed pieces for the keys still empty.

The first part of The Well-tempered Clavichord was completed in 1722 while Bach was living at Cöthen in the service of Prince Leopold of Anhalt-Cöthen. Tradition claims that most of the Preludes and Fugues were written rapidly in a place where Bach had no regular musical occupation, and where he was deprived of any instrument, probably when he was away from home, and with nothing else to occupy him. He called this book Das Wohltemperirte(s) Klavier, which means "The Clavichord Tuned in Equal Temperament." In 1744 he completed a similar set of twenty-four Preludes and Fugues. These are generally known as the second part of The Well-tempered Clavichord, though Bach did not so term them, and we refer to the two books as the "48."

Practical Teaching Pieces

Bach wrote out three or four copies of the original twenty-four. He used the numbers in his teaching and in his home work. When tired of teaching he would play a few of them to his pupils. One pupil, Heinrich Gerber, tells us that Bach on no less than three occasions played the entire twenty-four to him from start to finish. Since then, of course, many other teachers have done the same for their pupils—including Beethoven, Liszt, Chopin, Brahms, Mendelssohn, Schumann, and other lesser men. Fortunate indeed are the pupils who have had the rare privilege of hearing these works performed by such eminent teachers.

The Well-tempered Clavichord has been termed "The Musician's Bible" and "The Musician's Daily Bread," Others have called it "The Testament of the New Dispensation."

This masterpiece, as well as the remainder of Bach's works, received little notice until Mendelssohn appointed himself "The Bach Prophet." It was largely he who made the influence of Bach felt more than 75 years after the master's death, and revived his works as the living force which they have remained ever since.

So little were Bach's compositions known in the 18th Century that Hawkins' History of Music (1776) seems ignorant of any work of the master except the Klavierübung, from which three short pieces for harpsichord are printed. And this was so in spite of the fact that Hawkins had information on the great composer's works from Bach's son, Johann Christian Bach, then residing in London. Karl Philipp Emanuel, perhaps the greatest of Bach's sons, never played his father's music, and when Burney visited him in the 1770's, Johann Sebastian was scarcely mentioned. Johann Forkel, pupil of a pupil of Bach's and the master's first biographer (1803), actually thought that the F minor Fugue (No. 12) was a youthful composition.

The Bach Revival

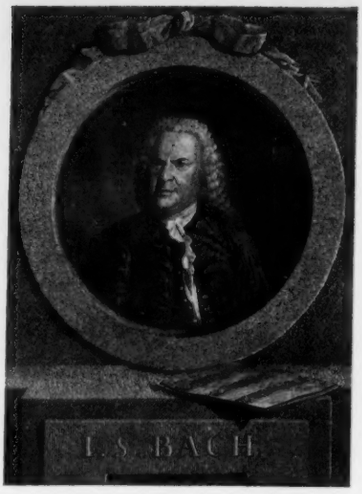
Samuel Wesley was the first Englishman to develop a love and understanding for the "48," but does not seem to have said much about them. Schumann advised students to make The Well-tempered Clavichord their daily bread, assuring them that if they did this, they could not fail to become good musicians. At the age of 22 he wrote in a letter to a former teacher of his: "I have taken the Fugues one by one and dissected them down to their minutest parts. The advantage of this is great, and seems to have a strengthening effect upon one's whole system. For Bach was a thorough man, all over—there is nothing sickly or stunted about him, and his works seem written for eternity."

Wagner's favorite numbers from this book were the Prelude in E flat minor, No. 8, and the Fugue in C sharp minor, No. 4. He once heard the Prelude played by Ferdinand Hiller, and the Fugue by Liszt. Of the latter he wrote: "I knew that great things were to be expected from Liszt at the piano; but much though I know of Bach and deeply though I had studied him, I never anticipated receiving from him what I received that day by the help of Liszt. I saw at last the difference between studying a matter and having the matter revealed through another man's inspiration. By Liszt's rendering of that one Fugue, the whole of Bach was made plain to me."

On the other hand, Hiller—refined pianist and musician of the kind of culture called "polished"—moved Wagner to sarcasm: "No question here of sombre German Gothic, or any tomfoolery of that sort. On the contrary the piece flowed over the keyboard with such a Greek serenity under his hands that its harmlessness quite bore me off, and I seemed to see myself sitting in a neo-Hellenic synagogue from whose musical rites all traces of Old Testament emphasis had been most greatly scoured away."

Some Famous Editions

Only a few of the works of Bach were published during his lifetime. These were Klavierübung with the Partiten (1726-30); the second part of the Klavierübung (1735) containing the Italian Concerto, and Overture nach Französischer Art; the third part of the Klavierübung (1739) containing organ Preludes and four Duets for two claviers; the fourth part of the Klavierübung (1742) containing the Variations for clavicembalo with two keyboards; and the Musikalisches Opfer (1747). In 1752, two years after his death, the Kunst der Fuge was published.



A BACH PAINTING BY HAUSSMANN, engraved by S. G. Kuetner, Leipsic, 1774.

The date of the first edition of The Well-tempered Clavichord is unknown. The three oldest editions, which appeared about 1799 or 1800, were those by Nägeli of Zurich, Simrock of Bonn, and Kühnel (now Peters) of Leipzig, edited by Czerny, and later revised by Johann Forkel. These early editions were very erroneous.

Beethoven's admiration for Bach was magnificent but he could hardly have rightly understood him, because the expression marks in Czerny's edition of the "48" (Edition Peters, No. 1 and 2), which represent Beethoven's manner of playing the music, are in many instances quite false to its spirit. Kroll's is the first really critical edition.

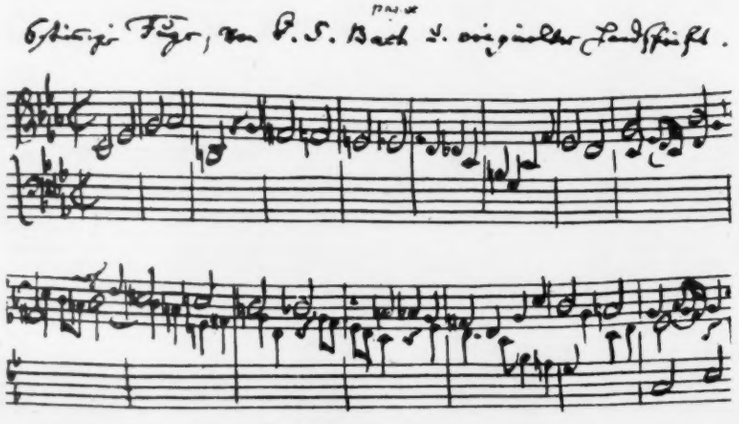
As regards text, the best editions are probably those by Kroll (1862-63) (1864), and Bischoff (1883). Other editions are by Germer (1890), Klindworth (1893), Reinecke (in which the general form of each Fugue is given in a broad analysis), Riemann (which is easily the best as regards phrasing), and Busoni (somewhat of a technical nature), containing exercises based on the work.

There is a great deal of doubt about the execution of Bach's ornamentation. Dannreuther has written a Treatise on Ornamentation which is helpful. There are good analyses of the work by Iliffe (Novello) and by Riemann (Augener).

"Modern" Music Born

Modern music dates from the day Bach made equal temperament practical. If he or someone else had not done that, we should not have had the music of Haydn, Mozart, Beethoven, Chopin, Schumann, Wagner, Brahms, and Strauss.

The Well-tempered Clavichord, which presents a Prelude and Fugue in each major and minor key, at its second century mark remains a beacon light for all keyboard artists, and one which will probably endure until the end of time.

On the bicentennial of this immortal work one can understand what Robert Schumann meant when he said: "Music owes to Johann Sebastian Bach almost as great a debt as a religion owes to its founder."

A BACH MANUSCRIPT, an excerpt from Das Musikalische Opfer.

LATIN AMERICA

By VERNA CARLETON MILLAN

MEXICO CITY.—One of the most unusual events in this country's musical life took place in November when the Madrigal Chorus under the direction of Luis Sandi gave its sixth season of four concerts at the Palace of Fine Arts. This chorus is unique, both from the musiclal and the pedagogical standpoint. It is the only organization of its kind created by its director for the purpose of familiarizing the students of Mexico's public schools with the world's finest choral music. The excellent, trained voices and high musical standard of this chorus make these concerts a joy, not only for students, but for all music lovers.

The first two programs were devoted to folk music of the Americas, during which we heard Incan, Tarascan, Mayan and Yaqui Indian songs, transcribed by Luis Sandi; a group of Negro spirituals from the United States; a choral suite by Gisela Hernández Gonzalo of Cuba, and songs by Villa-Lobos (Brazil), Domingo Santa Cruz (Chile), Celia Torrá (Argentina) and Juan Plaza (Venezuela). The exotic tone-color and enchanting rhythms of these songs give adequate proof of the exceptional variety that exists in Pan-American music.

The third program contained music of the Renaissance, beginning with the lovely La, La Maese Pedro of Jacob Clemens. It included Purcell's Nymphs and Shepherds, Spring Is Coming, of Claude le Jeune, three arias of Monteverdi and songs by Dowland, William Byrd, John Wilbye and Adriano Banchieri. The fourth and closing concert, devoted its entire program to religious music, ranging from Bach and Palestrina, Gombert, Dufay and Peter Philips to the contemporary Mexican composer Tello, whose Agnus Dei was highly applauded.

In all of these concerts, Sandi proved himself, as always, a brilliant director who has an unusual understanding of choral music, coupled with the ability to organize and discipline his organization.

North American Pianists Return

Two young U. S. pianists, Joana and Louise Leschin, who left such a fine impression here last year, came back recently for another program of duo-piano music at the Palace of Fine Arts. Their music is a veritable joy, due to the extraordinary harmony and understanding that exists between the two pianists. This reached a soaring peak in Jesus, Joy of Man's Desiring By Bach-Horne. Rachmaninoff's Fantasia Op. 5 was played with unusual temperament, and Ravel's La Valse emerged from the keys with all the exquisite delicacy of a Marie Laurencin painting. Other composers on this interesting program were Gershwin, Arensky, Milhaud and Copland (whose Cuban Danzon, heard here for the first time, fascinated the audience). After Mexico City, the Leschin sisters played very successful concerts in Torreon, Monterrey and Guadalajara.

Chavez Conducts Red Cross Benefit

The Mexican Symphonic Orchestra, under the direction of Carlos Chavez, gave a benefit concert here for the Mexican Red Cross in order to raise funds for the recent flood victims. Before a crowded house, Chavez took up the baton again to give us a vigorous, crisp interpretation of Rossini's William Tell Overture, followed by the delightful First Symphony of Beethoven. The second half of the program was devoted to Shostakovich's Fifth Symphony. We doubt if anyone understands this Russian composer's nervous, somewhat tortured but always brilliant musical imagination better than Chavez, with whom he has a strange affinity.

Chavez and the orchestra have just returned from another tour of northern Mexican cities that reached into El Paso, Texas. Twelve concerts were given in all. He is to be congratulated upon making this effort to bring the best symphonic music within reach of many music-lovers heretofore deprived of all possibility of hearing their best-loved director.

Jascha Horenstein recently returned to Mexico to direct a special concert of Russian Music on Dec. 6, at the Palace of Fine Arts. A review will be included in a later letter.

CLAUDIO ARRAU, Chilean pianist, is the subject of a recently completed likeness by Totila Albert, noted South American sculptor.

Bill Urges Repeal of School Orchestra Air Ban

WASHINGTON.—The Senate Interstate Commerce Committee has approved the bill of Senator Vandenberg (R.-Mich.) to prohibit interference with non-commercial broadcasts of high school and college musical programs. Its passage would end the ban on school orchestras throughout the country, which has been exercised by James C. Petrillo, president of the American Federation of Musicians.

Detroit Offers $32,500 for Pan-American Symphonies

DETROIT.—A contest for symphonies by composers of the 21 Pan-American Republics was announced here on Dec. 2, under the sponsorship of the Henry H. Reichhold Award. A first prize of $25,000 for a symphony, and second and third awards of $5,000 and $2,500 for the same type of composition, are offered. The compositions of the three finalists will be performed in this city by the Detroit Symphony, under Karl Krueger, and broadcast throughout the Americas. The Detroit Symphony will also play the first-prize-winning work at the Pan American Building in Washington, D. C.

Mr. Reichhold, president of the Detroit Symphony, said the project would be "a gesture on the part of Detroit to prove that we have something in common with our sister republics other than commerce and industry." Details of the contest will be announced soon.

Cleveland Orchestra, Traubel and Kreisler in Ann Arbor

ANN ARBOR, MICH. — The Choral Union Series opened with one of the most satisfactory recitals heard here in many a day, when Helen Traubel, soprano, was the artist. She presented Voi lo sapete by Mascagni, Elsa's Dream from Lohengrin, Lieder by Beethoven, Schubert and Strauss, four songs in English and several encores, all sung superbly. Coenraad V. Bos at the piano was a fine co-artist.

George Szell made his first appearance in Ann Arbor, conducting the Cleveland Orchestra and demonstrating that he is a conductor of the first rank. The first part of the program consisted of Mendelssohn's Overture to A Midsummer Night's Dream and Beethoven's Sixth Symphony, of which Szell gave an admirable reading. The second part brought a local premiere, the Symphonic Metamorphosis on Themes of Weber by Hindemith, and Strauss's fascinating Till Eulenspiegel. The orchestra entered into the performance with vigor and genuine musicianship.

Fritz Kreisler has been coming to Ann Arbor with considerable regularity since 1900. He played with almost uncanny brilliance. The people love him, as was shown by a tumultuous reception. The program opened with Beethoven's Kreutzer sonata, Carl Lamson being the co-artist. Then came the high moment of the evening, the Mozart Concerto No. 3, and after the intermission four numbers including Kreisler's arrangement of Haydn's Hungarian Rondo, which caught the audience at once, necessitating several encores. A.McL.T.

Toledo Hears Opera and Orchestra

TOLEDO, O.—The concert season opened in the Museum of Art with a creditable performance of Verdi's La Traviata, a Charles L. Wagner production. The libretto was cut deftly, retaining all the story and most of the music. Stella Andreva, as Violetta, carried off the first prize easily, giving a performance which would do credit to any opera company. For the males, Mack Harrell led all the rest as the elder Germont, being in excellent voice if not always a convincing actor. Jacques Gerard as Alfredo also sang well. The production was well-staged and the chorus performed most acceptably, being at ease on the stage after the expert training of Desire Defrere. The playing of the small but adequate orchestra contributed greatly, under the baton of Paul Breisach, to the successful performance.

The first symphony concert of the season was given by the Cleveland Orchestra, under Vladimir Golschmann. He is no stranger in this city, nor was the orchestra. The conductor led a well-balanced program beginning with the lovely Kleine Nachtmusic by Mozart, admirably performed, followed by Copland's Quiet City, with solo parts for trumpet played by Louis Davidson, and English horn by Harvey McGuire (first time in Toledo). The work was beautifully played, but it was evident that the audience was somewhat puzzled. The second part of the program was given over to Death and Transfiguration by Strauss and Tchaikovsky's Fifth Symphony, two masterpieces which thrilled listeners. ALAN McL. TAYLOR.

New Orleans Opera Opens Season

NEW ORLEANS — The New Orleans Opera Association, Walter Loubat, president, opened its 1944-45 season in November. The organization has assigned $60,000 to be spent on its winter series. Next summer it contemplates open air performances, 12 of grand opera and 12 of operettas in the City Park Stadium. Singers engaged for this season include Dorothy Kirsten, Vivian Della Chiesa, Nancy Garrotto, Gertrude Ribla, Margaret Piazza, Eugene Conley, Sidney Rayner, Mario Berini, Jess Walters, John Gurney, Rocco Pandiscio, George Czaplicki. All performances are conducted by Walter Herbert.

The association plans to rebuild the New Orleans Opera House after the war. Mr. Loubat reports that they have been assured of assistance from the National Government, and that a bill recently passed the Louisiana State Legislature which will enable the City of New Orleans to appoint a commission to expropriate land and issue bonds if necessary toward the project.

AFMC 1945 Convention for Tuscaloosa

The Alabama Federation of Music Clubs will hold its 1945 State Convention in Tuscaloosa, Mrs. J. A. Alexander, president, in a letter to the members, stresses war service for the current year, emphasizing cooperation with the U. S. Treasury Department in its war finance program, obtaining and distributing musical instruments for our fighting and wounded men, and a sincere and determined effort to insure the future of our American way of life through music and musical education.

Chicago Military Tonalists Heard in Italy

Peninsular Base Headquarters, Italy: Two Chicagoans, one a captain and the other a private in the U. S. Army, were guest soloist and guest conductor for a symphony concert at the San Carlo Opera, Naples, recently.

The captain, Robert Spiro, baritone, sang arias from Faust and The Masked Ball. The private, Leo Goldstein, conducted works by Corelli, Haydn, Paisiello, Purcell, Scarlatti, Gounod, Verdi, and Mendelssohn. Both performers are members of the staff of a General Hospital for this Base.

Captain Spiro has been in military service since July, 1941, and with the General Hospital since September, 1942. He studied voice in Chicago and made many public and radio appearances there. Pvt. Goldstein has been in the Army since June, 1942, and with the General Hospital since October, 1942. His professional training in Chicago included violin study, harmony, musicology (with Alfred V. Frankenstein), chamber music and ensemble, orchestral playing and conducting. He is probably best known to Chicago music lovers for his many appearances on radio station WGN's "Your Music I. Q." program.

Pons and Kostelanetz Cited

Lily Pons and Andre Kostelanetz have received a Citation for Valuable Contribution to the Cause of International Cooperation between Persia and the United States. The award was made on Dec. 1 by the Iranian Institute at New York headquarters.

SING WE ALL NOËL!

By MARY CRAIG

Frost in the air, carillons pealing out Adeste, Fideles above the scurrying crowds of shoppers; the candle-lit Cathedral with people at prayer; the rotundas of great stores brilliant with colorful holly and mistletoe; streets fragrant with the odor of pine; everywhere the splendid strains of the music telling the world's most beloved story. This is Christmas in New York, the high season for Messiah, the Christmas Oratorio, and—Carols. It is the Time of Song.

Christmas in festival or sacred celebration is inextricably interwoven with some of the most ancient and interesting songs in all the annals of music. It is a season of mysticism and magic, this winter solstice, from the beginnings of history a time of holiday. Hebrew, Greek and Roman commentators chronicle the turn of the year as an eventful, momentous period full of religious or pagan jubilation. Yuletide of the Vikings, mistletoe and holly ceremonials of the Druids, wassail and worship rites of Saxon, Norman, Breton and Germanic tribes—all are recorded in song.

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The making and singing of "Carolare"—Carols, as we know them today—was practically contemporaneous with the beginning of the Christian era. Clement, head of the Church in the first century A. D., exhorted the faithful to commemorate the Nativity with songs of rejoicing. In the year 129, Telesphorus, bishop of Rome, instituted the Feast of Noël. He writes, "In the Holy Night of Nativity they do celebrate and solemnly sing the Angels' Hymn"—this hymn being the legendary first carol of Christendom, the exultant, heavenly outburst, "Gloria in excelsis Deo, et in terra pax, Hominibus bonae voluntatis."

By the fourth century carols were well established in churchly ritual and in popular favor. They are usually verse canticles, descriptive ballads, set to simple melodious airs to be sung by the people. But they are not to be confused with true folksong. Carols or Noëls were composed by the trained musicians of the day by churchman, troubadours, *rymours* and gleemen.

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The oldest known English carol is a pre-Norman fragment preserved from about the third century in an old monastery in Cornwall: it is evidently the work of a monk well skilled in music. The notation is alphabetical, set in double columns above the Latin text. Not only in England but in every country where carols flourished, much of the ancient music has come down to the present day through churchly archives. The great epic figures of the years fostered the development of the carol. St. Ambrose, with his Veni Redemptor Omnium; Palestrina, with In Nativitate ad Laudes; Boethius, the musicologist; St. Augustine; Archchanter John, the forerunner of the choirmaster; Alfred of England, and Charlemagne of The Holy Roman Empire. Today we hear and sing many of the same tunes used by Crusaders and Conquistadores.

An example of the enduring quality of a great carol is the Chant of the Nuns of St. Mary's, which, dating from 1327, is still sung on Christmas Eve in Chester Cathedral. A gifted carol composer of the fourteenth century was John Brakley, a friar in the reign of Richard II. To him we owe Lullay My Childe, Now Has Mary Born a Flour, and Puer natus in Bethlehem. From this period came also the favorite In dulce jubilo (Good Christian Men, Rejoice). A note of jollity is added by the Feast of St. Nicholas, patron of scholars and clerks, celebrated at this time of the year. The richness of medieval splendor vies with pastoral simplicity. The result is an almost limitless repertory from which choice can be made.

In olden times, even as today, groups of scalds, waits, minnesingers, *trovatori*, went from door to door "singing in" the Christ Child. I Saw Three Ships, The Golden Carol of the Three Kings, The Holly and the Ivy, Shepherds in the Fields Abiding, Good King Wenceslas, Carol of the Beasts; God Rest You Merry, Gentlemen; When Cryst Was Born of Mary Fre; Masters in This Hall; the exquisite Es ist ein Ros' entsprungen, and Très précieux Marguerite (A Virgin Unspotted); and of course the eternal Silent Night.

Too numerous to list all of them, the carols are as beautiful in line and color today and as vividly picturesque as they were many years, even centuries ago. The modern folk contribution is not a slight one, ranging through the French, Spanish, Russian, Hungarian, Czech, Polish, Scandinavian, British and American—the folk carols of our South being naïve but strangely beautiful.

Among the linguistic rarities is even one from Scottish sources, entitled "Ane Sang of the Birth of Christ," published in "Ane Compendious Booke of Godly and Spirituall Sangs," at Edinburgh, 1621, which runs as follows:

I come from heaven to tell
The best nowellis that ever befell.
To yow this tythinges trew I bring
And I will of them say and sing.

This day to yow is borne ane childe
Of Mary meike and Virgine mylde;
That blessit barne, bining and kynde,
Sall yow rejoyce baith heart and mynde.

My saull and lyfe stand up and see
Quaha lyes in ane cribe of tree;
Quhat babe is that, so gude and faire?
It is Christ, God's Son and aire.

O my deir hert, young Jesus sweit,
Prepare thy craddill in my spreit,
And I sall rocke thee in my hert
And I never mair from thee depart!

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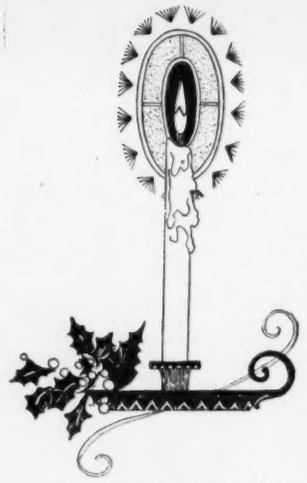
Famous composers have loved this song-form. Bach drew inspiration from it for his Christmas Oratorio and some of the music of the Passions. Martin Luther sang with parties of waits and wrote many carols, the most familiar being Away in a Manger, constantly revised, reset and resung. Many of the greatest hymns of the Church stem from carols: Adeste, Fideles, and Christians, Awake, It Came Upon the Midnight Clear, and O Little Town of Bethlehem. And in innumerable cantatas and oratorios, the Christmas theme and influence are prominent.



Modern composers have evidenced their admiration by writing some of their most appealing songs in this style. Many come to mind—songs of Neidlinger, Matthews, Dudley Buck, Eleanor Warren, Pietro Yon. And of recent date, Maurice Besly's The Shepherds Had an Angel; Hull's There Was a Gentle Hostler; the unusual No Rose of Such Vertú by Veitch, and Jesus Lying in a Manger (Canticle of Christmas) by Philip James, and the splendid and valuable compilation of original and unearthed ancient carol music from the collection of Dr. and Mrs. Clarence Dickinson. From the traditional angelic hymn chanted to shepherds on the cold Judean hills has sprung an endless stream of poetry and music, a flood of universal and precious song.

American Academy Presents Song List

Of special and constructive interest to all vocal teachers is the Ninth Song List, covering material for the first two years of study, compiled and recently issued by the American Academy of Teachers of Singing. This list has been prepared in three separate divisions—songs for all voices, for male and for female voice. Copies of this list may be obtained by members of the teaching profession through application to Leon Carson, Secretary, 160 West 73rd Street, New York (23) N. Y.

Cod. Cortona 91, c. 1 r.

A MEDIAEVAL LAUD
from the Cortona Manuscript.

Trapp Family Singers Giving Annual Carol Concerts

Against the usual background of a Yuletide tree and reenacting scenes of Christmas observances of the Austrian Tyrol, the Trapp Family Singers are again marking the holiday season with their two annual carol concerts at Town Hall, New York on Dec. 16 and 17. The Saturday concert, at 5:30 p. m., given as a convenience for Christmas shoppers and six-day war workers, alters the Trapps' usual practice of giving these Christmas concerts on successive Sundays. Around the giant Christmas tree, decorated entirely with objects made by hand by the Trapps themselves, the singing family will reenact the traditional Christmas Eve lantern-light processsion of their native country. Christmas carols of many lands will be climaxed by Silent Night, which was composed only a few miles away from their Salzburg birthplace and was brought to this country for the first time by direct ancestors of theirs, the Rainer Family Singers. Two folk carols of the United States, from the Southern Appalachian Mountain region, will be sung by the Trapps for the first time. They will also present pre-classical religious music by Vittoria and Josquin des Près, and instrumental music for recorders and spinet or virginal by Telemann, Morley and Mozart; and two Austrian folk melodies in new settings by the American composer, William Schuman, and by Father Wasner.

Now in the midst of their sixth and busiest American concert season, the Trapp Singers will repeat their Town Hall Christmas carol programs in Chicago, Boston, and other leading cities on a tour which includes more than 110 engagements from coast to coast—a record probably unmatched by any concert attraction now booked in the United States. The singing group includes the Baroness Maria Augusta von Trapp and her seven daughters, Agathe, Johanna, Helwig, Maria, Martina, Eleanore and Rosemary. Father Wasner, the conductor, is the familys priest, travelling with them around the world on a special dispensation from his Bishop.

Concert Aids Bagby Foundation

To aid the work of The Bagby Music Lovers' Foundation, that organization held a matinée concert at the Waldorf-Astoria, Dec. 4, with a fascinating program done by Mmes. Branzell, Albanese, and Garbousova, and Messrs. Kullman, Pinza, Isaac Stern, Jan Smeterlin and Hugh Thompson. The ballroom was solidly packed with a delighted audience. George L. Bagby serves as president of the Foundation, whose other officers and directing board include many well known persons in the musical and social circles of New York.

Organ And Choral Music In N. Y. Churches Ranges From Formal To Simple Observances

By ROBERT BAKER

Christmas! To the church musician, it is truly the most grateful time of the year—when almost any choir, be it ever so humble, can add immeasurably to the richness of the season, both to church and community.

Only a fortunate few choirmasters are blessed with forces able to cope with the oratorio masterpieces, Handel's Messiah and Bach's and Saint-Saens' Christmas Oratorios, but this does not mean that a dearth of material for choirs of limited abilities exists. Quite the contrary! Not only are there many beautiful and simple cantatas, but the selection of lovely and simple carols is seemingly endless. It is in the carols, and in carol services that the spirit of Christmas perhaps finds its truest expression in the church.

The writer takes this opportunity to describe for you, in some measure, at least, the season of Christmas music in some of the leading churches in New York City. Unfortunately, very few organists are ever able to visit such a city during the Christmas season—they must be "on the job" at home!

Shrines for the Music Pilgrim

The newspapers of the city perform a valuable service for music-lovers by publishing, on the Sunday before Christmas, programs of carol services to be done all through the metropolitan area, thus enabling one to choose the particular services he wishes to attend.

Some hardy souls make an all-day pilgrimage on Christmas Eve, starting at noon with the carols at old Trinity Church in the Wall Street district, going from church to church throughout the afternoon and early evening, concluding with one of the many midnight carol services held throughout the city.

Carol services in New York seem to fall into two general categories. The first features a program which has numbers so grouped chronologically as to reenact the Christmas story in the Scriptural sequence, while the second features miscellaneous numbers grouped for attractive musical effect.

Outstanding among services of the first type are those of Dr. Clarence Dickinson at the Brick Presbyterian Church. Dr. Dickinson is one of the foremost arrangers and composers of carols in this country, and his services are of exquisite beauty, employing not only organ and choir, but harp, violin and cello.

Dr. Dickinson's style is one of intimate and personal appeal, and one experiences a sense of great individual refreshment and insight as the story of the Nativity is unfolded in the succession of carols. The service is at 4 p. m. on Dec. 24, but for those who cannot attend then, another opportunity to hear virtually the same program is given at Union Theological Seminary on Monday, Dec. 18, at 5:30 p. m.

Brooklynites have an opportunity to hear a similar service of great beauty as presented by Robert Crandall, organist of the historic Cadman Church—this program also on Dec. 24 at 4 p. m.

Of the services of the second type—Dr. David McK. Williams' midnight carol service on Christmas Eve at St. Bartholomew's Church is exceptionally fine. Dr. Williams is blessed not only with one of the city's finest choirs, but also with a magnificent organ of three divisions—chancel, dome, and gallery. His accompaniments and service-playing on this instrument are some of the most inspiring in the whole of American church music today. St. Bartholomew's, an imposing Byzantine structure, has an atmosphere and acoustics such that one feels himself transported with the great congregation in a sense of corporate worship—a thrilling experience, indeed.

The wide contrast in religious experience between a service of Dr. Dickinson's, on the one hand, and Dr. Williams', on the other, is one which I wish all church musicians could have.

Boy Choirs Prominent

Boy choirs seem particularly in tune with the spirit of Christmas, and among those which present outstanding services is that of Trinity, at Wall Street and Broadway, where hundreds of workers in the financial district fill the old church to overflowing to hear familiar carols sung at noon on Saturday, Dec. 23, under the direction of their choirmaster, George Mead.

Darlington Richards' boys, at St. James' Church on Madison Avenue, present a service of great picturesque and musical beauty—the entire church being a blaze of candlelight; large throngs will undoubtedly be there on Dec. 24 at 4:30 p. m.

One of the finest boy choirs in the city is the Paulist Choir, who, in addition to their church activities, have recorded music for the window display at Macy's store, and who will sing at the Bonwit-Teller store on Fifth Avenue on Dec. 23 at 12:45 p. m. Their carol program, under the direction of Father Foley, will be given on New Year's Eve at 4 p. m. in the Paulist Fathers' Church, Columbus Avenue at 59th Street.

George Kemmer's choirs at St. George's Church on Stuyvesant Square are among the finest in the city, his junior choir of girls being the finest this writer has ever heard. Both Mr. Kemmer's service on Christmas Eve at 4 p. m. and his service on Christmas morning at 10:30 a. m. are among the musical treats of the season.

As we have indicated, many of the large stores present programs of Christmas music; perhaps the most famous series is that given in the rotunda of the Wanamaker store, usually on evenings during the week before Christmas.

Suggestions for Services

The number of beautiful services is seemingly endless. But the average organist is likely to ask: "And how does all this apply to my situation?" The answer is that a carol service need not contain difficult music; on the contrary, simple music, well sung, is often the most effective. I remember with great pleasure a carol service which I heard Harold Heeremans present at the beautiful old Church of the Saviour in Brooklyn Heights. His choir was composed of volunteer singers and it wasn't large—about twelve, as I remember. But they sang those simple little carols so well, and the whole service was done with such fine taste and atmosphere, that it was a delightful experience.

Another service which bears this out is Lowell Beveridge's at St. Paul's Chapel of Columbia University. His fine choir of student singers can and often does sing music of great difficulty, but in the carol service they stick for the most part to the old, familiar carols, and do them beautifully, indeed.

After all, most laymen, when they think of carols, think of Silent Night, Good King Wenceslas, Adeste Fidelis, and the like, and that is what they come expecting and wanting to hear. Don't disappoint them!

CHOIR BOYS AT THE CHURCH OF THE HEAVENLY REST

Nies-Berger Appointed Leader of Brooklyn Oratorio Society

Due to his commitments as musical director of the Southern Symphony in Columbia, S. C., Carl Bamberger, founder and conductor of the Brooklyn Oratorio Society, has resigned the latter post. Edouard Nies-Berger, organist of the New York Philharmonic Orchestra, has been named to succeed Mr. Bamberger. Mr. Nies-Berger has conducted important orchestras in Belgium and the Baltic States and was for a number of years conductor of the Temple Oratorio Society in Los Angeles. On Dec. 17 Mr. Nies-Berger will appear as guest conductor with the Brooklyn Oratorio Society at the Academy of Music; his own choir of the Episcopal Church of the Messiah and Incarnation, Brooklyn, will join forces in a program of Christmas music with the Oratorio Society, including two Bach cantatas.

Continuing the recitals for the benefit of Dr. Albert Schweitzer and his hospital in Lambarene, French Equatorial Africa, Mr. Nies-Berger recently played the fourth and fifth benefits at the St. Martin's Eppiscopal Church, New York and the Episcopal Church of the Messiah and incarnation, Brooklyn.

Program of Works by Noble Heard

Dr. T. Tertius Noble, organist and composer of sacred music, was honored on Nov. 26 when an entire program of his music was presented in All Angels' P. E. Church, New York. Dr. Noble participated by directing several of his anthems and playing a group of his organ works. The All Angels' mixed choir of 40 is under George Volkel, faculty member of the Juilliard Musical Foundation and organist of the summer season at Chautauqua, N. Y. This was the first of a monthly series to be given by this choir, performances scheduled including Haydn's Creation, Brahms' Requiem, Handel's Messiah and Parker's Hora Novissima.

Baltimore Unveils Memorial

A program of organ and vocal music was given at the Franklin Street Presbyterian Church, Baltimore, on Oct. 28, on the occasion of the unveiling of the Otto Sutro Memorial. The late Mr. Sutro was organist of this church from Civil War days until the early '70's.

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OUR STRENGTH IS IN THE LORD, by Douglas Gallez. G. Schirmer, Inc., New York. 16¢.

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S S A

ON HIGH FROM THE MOUNTAIN, arr. by Robert Hernried. J. Fischer & Bro., New York. 16¢.

Tuneful, charming and very appealing for Christmas. Of moderate difficulty.

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A SHORT, EASY SERVICE FOR THE HOLY EUCHARIST, by Herbert R. Ward. Edward Schuberth & Co., Inc., New York. 15¢.

Melodious and very easy. Includes 3-fold Kyrie, Sanctus, Benedictus, and Agnus Dei.

RADIO by William Taylor

Paul Lavalle Talks About Stradivari Orchestra

When Paul Lavalle gets an idea for a radio show it usually develops into one of the high ranking programs of the air waves. His latest accomplishment is the Friday night Highways In Melody show (NBC, 8 p. m. EWT) when he conducts a 35-piece orchestra, consisting mostly of strings. Lavalle's first job with NBC was playing the clarinet for Frank Black. His Highways in Melody replaced that well-known maestro's show after it had been on the air for 17 years.

The young conductor has a versatile imagination which results in original ideas. Some years ago he thought he would like to satirize the famous symphony broadcasts, and thus The Chamber Music Society of Lower Basin Street was born. This evolved from a simple sustaining program to one of the most popular commercial shows on the air. Another unusual idea is the Sunday afternoon Stradivari Orchestra program (WEAF, 12:30 p. m. EWT), which features a complete orchestra consisting of rare Stradivarius violins.

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When he got the inspiration for the "Strad" program, Lavalle knew he would have to get master musicians for it, but he never realized what it would really involve. Getting the use of Stradivari instruments was a complicated business. He had to negotiate with museums, curators, private instrument collectors and university libraries to borrow the instruments for each program. Before they could be loaned out, every member of the Lavalle orchestra was given a private audition to ascertain that the instruments would not be misused!

With all this precaution another was added. For it is not an unfamiliar sight each Sunday at the NBC studios to see armed guards carrying the instruments to rehearsals and the regular show. Lavalle then inspects each Strad before it is turned over to the individual musician, while an insurance agent, museum representative and private detective stand by. Paul doesn't mind this ritual at all, because when the show does go on the air, it sounds like a rare gem of music.

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Lavalle is an advocate of adapting the classics to the modern idiom, for he feels that "good" music gains more than it loses. "The drift of melody from Carnegie Hall to the dance floor," he says, "benefits the latter and helps fill the former." This point is proven further by his colleagues, who like to relate an incident which happened four years ago. Arturo Toscanini was in dire need of a capable saxophonist who could play a difficult passage in Mousorgsky's Pictures At An Exhibition. The maestro, whose memory is legend, had heard such a saxist a few weeks previously on a light concert program, so he sent a call for Lavalle, then a studio musician. Paul was found in the midst of a hot jazz session with, as he calls them, "solid senders." He rushed to the Toscanini studio, played with such ease and skill that bravos still lingered after he had hurriedly left the studio to return to his jazz show. Toscanini sent for him to do a repeat performance the following season.

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Paul, slight of stature, with dark curly hair and a ready smile, is a warm-hearted fellow with the foresight of a truly great man. He feels, as many of us do, that the future culture of our country rests on the shoulders of Master and Miss America, and he is endeavoring to sponsor it to the limits. He always has an ear for newcomers, features members of his orchestra as soloists, although he is radio's most outstanding soloist, and has launched many a singer and musician on the road to fame. Therefore, if you sit around the NBC musicians' lounge, you will often hear the remark, "You work for Paul Lavalle? You lucky guy!"

NBC HIGHWAYS IN MELODY REHEARSAL.
Paul Lavalle, conductor, is at center, Julius Schacter, concertmaster, at right. (Kessler photo.)

Observing Paul at a rehearsal is a really enlightening experience. Although the arrangements are completed before the rehearsal, he will sometimes rewrite the arrangement during the rehearsal. He never takes a printed note for granted. He must hear it and fit it together like a jig-saw puzzle, before he passes the arrangement.

His method of conducting gives you the impression that he draws the music out of the orchestra as a magician works over his conjuring. Many conductors get on the podium and wave the stick, but, should they walk off during the musical selection, the band would continue very nicely without them. Not so with Lavalle. You feel his presence is essential on that stand, with his men really feeling the music and working in complete harmony with him. He has a definite musical psychology, and maintains strict discipline with an understanding skill, so that the people he works with obviously enjoy it.

One of the important reasons for the high standard and cohesion of his musical performances is that each individual musician feels he is an important and necessary part of the orchestra. And at one time or another, he is given a chance for self-expression. But no high pressure is used. Should the first bassist make a suggestion for a change in the arrangement, it is given the same consideration that Lavalle will give to the concertmaster, to the arranger, or his own ideas.

There are no "lesser" or "more important" members of his orchestra. Each shares the responsibility, importance and glory. For instance, the Highways In Melody concertmaster is Julius Schacter, husband of singing star Joan Edwards. Schacter is given the full responsibility his job entails. He is called upon for solo work, assists Lavalle in checking over musical scores, and will demonstrate the various shadings of the arrangements for his boss.

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Though busy conducting and arranging for countless programs and special events, Lavalle still finds time to compose. His compositions aren't in the "June" and "Moon" vein either. Instead, they bear such unique titles as Memoirs of a Dilemma, March of the Goons, Dance of the Woodwinds, Bach of Basin Street. Buzzards' Baccanale and Concerto Piquant for Licorice Stick!

But, like the typical versatile fellow that he is, Lavalle doesn't limit his composings to musical satire, either. Concert audiences throughout the country this season will be hearing his latest contribution, American Rhapsody, which he played on the air several weeks ago, to the appreciation of music lovers from coast to coast.

America is rich in outstanding musical talent, and Lavalle is representative of the modern type of young American musician, developed in this generation, who has reached a high pinnacle in versatile performance. This younger generation are not only thorough musicians, but possess the ability to achieve what almost amounts to perfection in not only the so-called "long-haired" music, but in the jazz genre as well.

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Walkuere First "Met" Broadcast of the Season

The annual series of Metropolitan Broadcasts returned to the air, Dec. 2, (2 p. m., WJZ-EWT) for another series of Saturday matinees. Helen Traubel, Lauritz Melchior, Rose Bampton, Alexander Kipnis and Herbert Janssen, sang the principal roles in Wagner's Die Walkuere, broadcast directly from the stage of the opera house. The Opera Forum Quiz was air-waved, as usual, during the first intermission, with Olin Downes as chairman. The committee of experts, answering questions on opera sent in by listeners, were George Marek, Robert Bagar and Sigmund Spaeth. A leading Quiz question causing the most interest was: "What were the chief roles in opera, sung by women, dressed as men?" With Archibald MacLeish, Librarian of Congress, subsequently appointed a member of the State Department, as speaker, and Mrs. August Belmont as chairman, the first Opera Victory Rally was broadcast during the second intermission. The topic was The Fight For Peace, which set the keynote for the series. It was announced that speakers in subsequent broadcasts would discuss that paramount subject, all united in the belief that a lasting peace can be made. The next week's speaker was to be John W. Davis. The Opera Quiz and Victory Rally were, as usual, under the direction of Henry Souvaine, producer of the "Met" Opera Broadcasts.

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To Aid Russians

Instrumental Russian music is being heard over WLIB on Dec. 13 and 20, 3:30 p. m. Featured artists will be announced. Series is in behalf of the Xmas Clothing Campaign of Russian War Relief, Inc.

RADIO NOTE BOOK

Phillip Carlin has been named vice-president in charge of programs of Mutual Broadcasting System, as announced by Edgar Kobak, president and general manager. Mr. Carlin previously held the same post with the Blue Network. Kobak also has appointed Robert D. Swezey as vice-president and assistant general manager. Mr. Swezey formerly was counsel and secretary for the Blue Network. . . . Tony Casey, City Editor of the Brooklyn Citizen, wrote the lyrics for a novelty song, Snowman's Wedding Day, aired Nov. 29 over WCLE. . . . Frederick Dvonch, conductor of Mutual's Steel Horizons, has just been notified that his brother, a captain in the Army, has been awarded the Silver Star for gallantry in action on the New Guinea front. . . . H. V. Kaltenborn is making the most of his six week tour of European battlefields and war capitals, putting as much into one broadcast as he can. For instance, on one program covering a period of three days' work, he described personal interviews with such war headliners as Gen. Dwight D. Eisenhower, Gen. Mark Clark, Gen. Chas. De Gaulle, Prince Umberto, Premiere Bonomi, Count Sforza and Col. Charles Poletti. . . . John Baker, "Met" Opera star and baritone of Steel Horizons on Mutual, is currently filling more engagements than at any other time in his career. John has been selected by the network to troupe for the Sixth War Loan rallies both on the air and off. He's averaging three shows a day, even traveling to different cities to help spur sales. . . . Milton Cross of WJZ-Blue was again voted top announcer in Motion Picture Daily poll. The balloting included radio editors of the U. S. and Canada. . . . Charming Jean Dickenson's aria was Caro Nome from Verdi's Rigoletto, via the American Album of Familiar Music program, Nov. 17. . . . Rudolf Serkin highlighted the broadcast of Toscanini and NBC orchestra, Sunday, Nov. 26, the sixth concert in the nine-week Beethoven Festival. . . . Bizet's Carmen was presented in English by the Chicago Theatre of the Air, over Mutual, Dec. 2, starring Marion Claire. . . . Karl Krueger conducted Mozart's Symphony No. 40 in G Minor on the Detroit Symphony concert, Dec. 2 over Mutual. . . . Rudolph Ringwall conducted Beethoven's "Victory" (Fifth) Symphony with the Cleveland Orchestra over Mutual, Dec. 3. . . . Mona Paulee and Frank Parker were Kostelanetz's guests in medley of Bloomer Girl tunes, CBS, Dec. 3. . . . Jeanette MacDonald and Thomas L. Thomas shared star honors on Music America Loves Best, NBC, Dec. 3. . . . Three lions of social, musical and film fame were Hildegarde's guests on the Raleigh Room party, NBC, Dec. 5, when Elsa Maxwell, Joseph Szigeti, violinist, and Gregory Ratoff, screen actor and producer, joined the fun. . . . Robert Shilton, baritone, played a return engagement on CBS's New Voices In Song Dec. 10. . . . Mana-Zucca's Sonata for Violin and piano was heard on the air waves on WNYC, Dec. 10. Hugo Kolberg was the violinist, with the composer at the piano. . . . Johan Franco aired his latest compositions over WABF, Dec. 3. . . . Josephine Antoine, coloratura soprano of the Metropolitan Opera, chosen by Treasury Dept. as soloist on special Detroit Symphony 6th War Loan. broadcast Dec. 2, via Mutual. . . . Marjorie Lawrence, "Met" dramatic soprano, will give her first concert in this country following her Australian tour at Bloomington, Indiana, with the Indianapolis Symphony, Dec. 12. . . . Edward R. Murrow, in a weekly broadcast from London, recently confirmed reports reaching this country that great strides had been made in France in the development of wide-band, high frequency television.

TELEVISION

RESPONSIBLE FOR THE WESTINGHOUSE PROGRAM.

Left to right: Ken Darby, chorus director, Clare Olmstead, producer, John Charles Thomas, baritone star, and Victor Young, music director.

Behind the Scenes of the Westinghouse Program

If you are a radio devotee—and who isn't—you have at some time during the past two years tuned in on the Sunday Westinghouse program, (NBC, 2:30 p. m. EWT). The show is built around a famous baritone, John Charles Thomas, who is rated a leading singer on radio polls. Considering that probably 16 or 17 programs have to be considered four months in advance, and these must be "live" and contrasting, it is a revelation to learn something of what goes on behind the scenes. The main concern is to put the program together in such a way as to bring you thirty minutes of entertainment. It is interesting, also, to know something about the group on whom the responsibility rests to make the show "click."

The group consists of five men, each expert in his own field: John Charles Thomas, soloist; Victor Young, director of the 61-piece symphony orchestra; John Nesbitt, famous for his "Passing Parade" stories; Ken Darby, director of his chorus; and Clare Olmstead, the producer.

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When planning programs, the usual procedure is for the group to gather at Thomas' Southern California home for dinner. Once dinner is ended, no telephones are answered. No one is allowed in the room, not even members of the household. There is work to be done and no interruptions are countenanced.

With any other radio program, such a procedure would be a decided innovation, but with Thomas' many engagements for concert, screen, war hospitals and radio, he can't be available like most radio stars. Perhaps, when he can be reached, Darby will be on a set, or when Ken is available, the baritone will be hundreds of miles away. Nesbitt, when the program takes the air, may have his portion of the program interpolated from a distant city.

Because of this, the others must know what the story is about in order to create the proper musical setting. It must be so timed that when the program takes the air, it will be "on the nose." Young must know the numbers to be played, must supervise arrangements, and ready his orchestra for rehearsals. Olmstead must aid in determining the whole over-all picture, setting the tempo, and fitting the pieces together.

First consideration on the schedule is concentration on the opening, the introduction. Once that is selected, a song for Thomas must be chosen; next, the second orchestral number; after that, Thomas' second song. Then follows a number by the Darby chorus, a bright song to build up the radio listeners for the 6 or 8 minute Nesbitt story. The climax will be the closing number, with Thomas singing, accompanied by both orchestra and chorus.

The preliminary work ends around midnight, but only to be resumed the next morning, continuing day after day for the next four months. Not all of the group are working together; some of them only seeing one another at weekends, because each of them have other important commitments in their fields.

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When 1 p. m. Saturday arrives, rehearsals begin for the following day's show, often a program planned four months before. But not all five are present; usually only the orchestra and Young gather for rehearsal of the two orchestra numbers, in order to get correct tempo, shading and phrasing and to catch any wrong notes in the arrangement. When all are finally ironed out, it is 2:30 p. m., time to go over Thomas' numbers and the closing ensemble. At 3 p. m. Nesbitt shows up. The producer and Young go over his spot, setting the musical introduction, the ending and music used as a background during the narration.

At 3:30 p. m. Thomas arrives. His songs are rehearsed, so that Young can adjust his accompaniment to the singer's interpretation, phrasing and breaks for breathing. 4 p. m. and Darby with his 16 men chorus appear, fresh from two hours' rehearsal in another studio. Arrangements for their number are generally tricky, requiring considerable work before they can be smoothed out.

This number set, the entire cast goes into the finale, working it over, until it satisfies Thomas, Young, Darby and the producer. Then comes the final dress rehearsal, which is recorded. The cast adjourns after four hours' hard work. During the "dress," timings are made for a balanced program. The producer determines the minutes or seconds to be cut or added.

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Sunday morning, 8:15 CWT. Time, three hours and 15 minutes before going on the air. Young, Darby and the producer meet in a small NBC studio and listen to the recordings of the dress rehearsal. Notes are made on musical flaws and announcements. Improvements are discussed.

At 9 a. m., the orchestra assembles in the studio from which the show will be broadcast. Polishing all the music begins. Darby is at work in another studio, smoothing out his numbers.

At 10 a. m. Thomas arrives. His accompaniments are polished off.

At 10:30, the whole show is put together in a second, then a final dress rehearsal. Final accurate timings are made. At 11:30 the program takes the air. All this work is necessary for 30 minutes of the music you'll enjoy.

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You may have the impression that the personalities discussed are the only ones concerned in the broadcast. You are mistaken. Nesbitt has thought of the more than 800 men required to bring the program to you—254 radio technicians, two in each NBC station, adjusting controls to manage broadcasting operations, second by second. Between stations stretches a network of telephone wires, 500 men guarding them, making certain that any breaks bring an instantaneous switch of wires so that the program can reach your set.

Nesbitt points out, too, the big glass production room, recessed in the studio room, in which Producer Olmstead sits with a constantly worried expression, two time keepers with stop watches at his side. And, of course, the control men bent over their instruments, ready to blend in anywhere from two to six "mikes." Only 30 minutes of radio, but hundreds of man-hours of work!

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Lauritz Melchior Active On Radio Programs

Lauritz Melchior, well known Wagnerian tenor of the "Met," has been very active on the air waves recently, being featured on programs as varied as his talents. On Sunday, Nov. 26, he was soloist on "Music America Loves Best" (WJZ, 4:30 p. m. EWT). The same evening he teamed up with the Bergen-Charlie McCarthy show (WEAF, 8 p. m. EWT) for a half hour of hilarity. The following Saturday on the initial Metropolitan Opera broadcast of the season, Melchior sang the role of Siegmund in Die Walkuere. The tenor has just returned from Hollywood and his first film role in Thrill of Romance.

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British Traveller's Tales Broadcast by BBC in U. S.

Because of restrictions in war-time traveling, Traveller's Tales, now broadcast weekly from London over the British Broadcasting Corp.'s North American short-wave service (Sunday 7 and 11:30 p. m. EWT) is doubly interesting to radio listeners. The program features personalities who have recently visited far away countries, particularly in the middle and far East, and Africa. It brings vividly to American listeners, descriptions and impressions of such localities. For instance, the romantic, exotic city of Baghdad may be discussed, and compared with the Baghdad of 15 years ago.

Such a recent broadcast carried plenty of atmosphere when an Englishwoman, Mrs. E. Potter, broadcasting from London, told of her adventures in Central Africa. In the studio with her at the time were a group of African musicians, who were heard playing their instruments and singing. E. H. Hughes, from Nigeria, who was among them, performed on a "cilimba," a hollow wooden instrument, which is played with the thumbs.

"Metropolitan Presents" Opens New Season

The new "Metropolitan Presents," debuting Sunday, Nov. 26 (WJZ, 5:30 to 6:00 p. m. EWT), went on the air in fine style for the current season. The new program is geared to a quicker pace over previous broadcasts, which is a decided improvement. The addition of a dramatic sketch, built around Licia Albanese's first opera audition in Italy, was an effective contrast to the musical offerings, lifting it out of the usual cut and dried format of such presentations. Albanese highlighted her sequence with the perennial "Jewel Song" from Faust, delivered with aplomb. In fact, she gave a much more brilliant performance on the air than she accomplished at the opening night of the "Met." Robert Merrill, young American baritone, had the distinction of being the first auditionist of the season. With his splendid singing of Largo Al Factotum, we are of the opinion that the "Met." has discovered a real find to add to their ranks of young talent. But, in this instance, one song hardly gives the listener a really rounded impression of what the auditionist can do. We hope with future auditionists this will not be the case.

Edward Johnson, general manager of the "Met.", acted as master of ceremonies. Wilfred Pelletier as usual did a fine job as conductor, beginning his 25th season with the opera association. Milton Cross was commentator. Incidentally we regret the program's new name. The Opera Auditions of the Air was an apt title for the broadcasts, while the new label confuses it with the regular Metropolitan Opera Air Show that went on the air on Dec. 2.

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Practical Aspects Found in "Rosemary For Remembrance"

An attempt to depth-bomb one of the remaining few of our cherished, youthful illusions has failed. This inadvertent assault was made without any preliminary warning by a resourceful advertising firm. Opening a package we found on our desk, we discovered a small sprig of green, hermetically sealed in cellophane. It might have been alfalfa, so far as our knowledge of herbs goes, but it turned out, of all things, to be rosemary. Under this exhibit was a photo of attractive Betty "Rosemary" Winkler, who is to star in a new radio serial titled—guess!—Rosemary. Below that, was a booklet crammed to the guards with recipes to which the herb could add an extra tang. Under this were two jars of the condiment so pulverized its own mama wouldn't have recognized it. As Shakespeare had Ophelia say, "Rosemary is for remembrance." And such it is going to remain for us, with a dash of moonlight. Just let anyone try to put it in our soup!

E. H. HUGHES, musician from Nigeria, heard on BBC.

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THE DANCE: BALLET PREMIERES CONTINUE; SOLO PROGRAMS SHOW DIVERSITY

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

As the holiday season approaches, dance activity generally slackens a bit, for most companies and individual recitalists are either on tour or preparing for the new year. The busiest time in New York has always been in the fall and spring.

Ballet International, however, is still going and will be until Dec. 24. It presented a world premiere of The Mute Wife on Nov. 22; and its next big affair is scheduled for Dec. 15 when a new ballet, Mad Tristan, is to have its first performance. George Schick and Leonide Massine are collaborating on the latter work, which will employ excerpts from Wagner's score and use sets by Salvador Dali.

The Mute Wife Bows

The Mute Wife introduced a choreographer new to the field in Antonio Cobos. Miss Cobos was seen in several numbers at the Rosario and Antonio concert and won immediate acclaim for her excellent dancing. For her first work she selected a theme based on Anatole France's story, The Man Who Married a Dumb Wife. Paganini selections arranged and orchestrated by Vittorio Rieti served as the music, and appropriate and decorative scenery and costumes were designed by Rico Lebrun.

Miss Cobos, in the part of the beautiful but dumb wife, was delightful. Francisco Moncion, who is proving himself to be a dancer with outstanding dramatic ability, handled the role of the husband in a most commendable manner. Sergei Ismailoff as the Doctor and John Guelis in the role of his assistant worked very well together and provided a great deal of the comedy. There were some weak spots in the ballet, mostly occurring in the first part, but they have probably been remedied by now. Otherwise, the timing is good, the characters quite well drawn and it adds up to an entertaining piece. George Schick, the musical director, gave fine support to the dancers.

Tei Ko in New York Debut

On Nov. 20, Tei Ko made her debut at the New York Times Hall. Mme. Tei Ko is American born. Her father was Mongolian and her mother of English-Scottish descent, but the dancer leans toward the culture and artistic expression of the Far East. She has spent the last ten years in East Asia studying, dancing, and doing a great deal of research.

The program was somewhat of a travelogue embracing dances of China, Java, Indo-China, Bali, India, Korea, Siam, and Burma. The dancer is fascinating to watch, for she has a rare, delicate beauty. Her costumes are magnificent, and in themselves a worthwhile show. Teo Ko approaches her work with intelligence and modesty.

TEI KO
in an old Javanese court dance, The Peacock Maiden, proud symbol of ancient Java.

The program could be greatly improved, however, by arranging the dances with a definite continuity in mind and also omitting the piano. While there is no fault to be found with the pianist, Raymond Sachse, the sound of the piano with the native instruments is very distracting, for the intervals and tonal qualities do not blend.

Other assistants on the program were Joanne Hertel, flutist and Little Teiji, percussionist, who, we have been informed, is Tei Ko's son. Yuji Ito was responsible for the unusually fine costuming, and Betty Birch took care of the not too good lighting effects.

Mahoney and Mara in Recital

A program of unusual merit was presented on the Students' Dance Recital Series at the Central High School of Needle Trades on Dec. 2 by Arthur Mahoney and Thalia Mara. These two dancers call themselves Dance Stylists, but they are much more than the title implies. Deep study and a stamp of authenticity is evident in everything they do, whether it be a classic Spanish or Romantic classic ballet of the 19th century, or dances of Harlem—their scope is that broad, their technical equipment that complete.

Nor is the program all serious; there is humor too. La Valse Viennoise, a scene in a rehearsal hall, was more proof of the dancers' versatility. They injected lines with the greatest of ease, and the total effect was very funny in a natural and easy sort of way.

A word must also be said for the excellent castanet and heel work in the Spanish dances as well as Miss Mara's pirouettes on toe, and Mr. Mahoney's characterization in Blues in the Night. It is a mystery why this dance duo is not firmly established in the concert field today, as the program is very worthwhile. Sylvia Light, singer and pianist, was the assisting artist.

Dance News

La Meri and her Natya Dancers presented a program of dances of the East and West on Nov. 28 and 29. Of unusual interest on the program were the dances in which Indian gestures were applied to the following worship songs of the West: Silent Night; Holy, Holy, Holy; Swing Low, Sweet Chariot; Ezekiel Saw the Wheel. . . . Ernest Briggs has announced the tour of Lillian Moore with the assistance of Albertina Vitak in a program called Introduction to the Ballet. The first engagement is scheduled for April at Mount Holyoke College. . . . Following her New York recital, Miriam Marmein, American mime and dancer, embarked on a coast to coast tour. . . .

Sing Out, Sweet Land! the Theatre Guild's new musical with dances by Charles Weidman and Doris Humphrey, will open at the International Theatre, the home of the International Ballet, on Dec. 27. . . . Tei Ko started her tour of lecture demonstrations under the sponsorship of the East and West Association on Dec. 7 in Cleveland. She will travel as far west as the state of Washington and expects to return to New York early in January to prepare for another New York concert. . . . The December program of the Philadelphia Art Alliance, included the ballads of John Jacob Niles and Oriental dances by Naomi Aleh-Leaf. Performances were on Dec. 4 and 13.

There has been a temporary change in the personnel of the Dudley-Maslow-Bales Dance Trio. Sophie Maslow, who is awaiting the arrival of her baby, will be replaced by Freda Flier. They open their season in New York at the Needle Trades High School on Jan. 20, and the next day they appear in the "Y" series. In February they tour the Middle-West and South, and in March and April they will make appearances in the New England states and upstate New York.

Paris Ballet Report

PARIS, Nov. 22.—The weekly ballet program at the Paris Grand Opera House presented Daphnis et Chloe, Impressions de Music Hall, and Les Deux Pigeons. The first, of course, is familiar to American audiences, but the latter two have never been seen in the western hemisphere.

Two impressions were obtained from the Ravel work: the excellence of the orchestra, under Louis Fourestier, and the poor dancing on the stage. This impression was erased by the succeeding ballets. Impressions de Music-Hall is a ballet in one act with music by Gabriel Pierné. It is more of a divertissement than anything else. The music is pert and of good workmanship, but without distinction. Choreographically there is little to hail. It was danced to a turn by Mlles. Dynalix, Guillot, Grellier, Lauvray, and Efinoff.

The final selection was a pleasant surprise. Les Deux Pigeons is a ballet in two acts by H. Regnier and L. Merante, choreography by M. A. Aveline, and music by Messager. According to the program note, "Peppio is sad. Perhaps his fiancée Gourouli's love no longer suffices him. Some Gypsies pass. They dance and Gourouli mingles with them, but her modest dancing leaves Peppio cold, who has eyes only for the Bohemian girl Djali. . . . All ends well with a nuptial benediction."

This résumé sounds like something out of Benchley, but the music is agreeable, the costuming and *décor* striking, and the dancing often brilliant. Messager's score is almost banal but consistently saves itself by a novel harmonic or melodic twist. The leading roles were taken by Mlles. Darsonval and Chauvire, and MM. Peretti and Fenonjois. There is nothing unconventional in the choreography, which allows much solo work and ensemble dancing, but the audience thoroughly enjoys it.

Judging from the number of Americans in the audience, incidentally, if some bold soul had yelled "Attention", a few moments after the performance was over, all of the parterre and the crowd in the Place de l'Opéra would have frozen into immobility. H. C. S.

N. Y. Federated Clubs Name Dates for Artists' Contests

The semi-finals and finals for New York State in the 1945 Biennial Young Artists Contests of the National Federation of Music Clubs will be held on May 22, 23 and 24 at the Manhattan School of Music, New York City.

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DISCS: FIRST RECORDING SINCE BAN APPEARS

After over two years of inactivity, the Victor and Columbia recording studios are really humming. It looks as if Victor won the race in getting the first new disc to the public. Less than two weeks after the wheels started spinning, Victor's Iturbi-Gould opus had already been sent to reviewers. That is speed in any country!

Columbia started off with two arrangements of Ave Maria with Andre Kostelanetz and Lily Pons, but to date we have not been informed as to the speed of their production. . . .

Alexander Kipnis, basso, and Regina Resnik, dramatic soprano, presented recordings of Russian classical music to His Excellency, Andre Gromyko, Ambassador of the Union of Soviet Republics, in commemoration of the recognition of the U. S. S. R. on Nov. 16. The records will be flown to Russia for the entertainment of the Russian soldiers at the front. . . .

After recording an album of arrangements of popular melodies for Columbia, André Kostelanetz will leave for overseas on his second entertainment tour.

Reviews of New Recordings

GOULD: Boogie-Woogie Etude; Blues from American concertette; played by Jose Iturbi, pianist. Victor 10-inch disc No. 10-1127, 75¢.

This is the disc that broke all records for speed. It was sent to reviewers just ten days after the recording session. Iturbi is right at home in these semi-popular styles and syncopated rhythms. Gould and Iturbi are undoubtedly a happy combination and the recording is good.

WAGNER: Die Götterdämmerung; Finale, Act III, Brünnhilde's Immolation. Arturo Toscanini and the NBC Symphony Orchestra, sung by Helen Traubel, soprano. WAGNER: Tristan and Isolde, Act III (Liebestod); Arturo Toscanini and the NBC Symphony Orchestra. Victor Album M or DM 978, three 12-inch discs, $3.50.

Since Toscanini, Traubel and Wagner are very compatible, this set is well worth the attention of record buyers There has been a recording of the third act of this work by Flagstad, Melchior and McArthur (Victor set No. DM 644), but since the present release is just the Finale and also includes the Liebestod as a filler under the direction of Toscanini, it can not be considered a duplication, and Wagner fans will no doubt want to own both sets.

CHRISTMAS HYMNS: sung by the Victor Chorale under the direction of Robert Shaw, conductor. 2 12-inch Victor discs Nos. 11-8672 and 11-8673. $1 each.

What is Christmas without Silent Night, Adeste Fideles or O Little Town of Bethlehem? These two discs provide delightful choral arrangements tastefully performed of those favorites plus Joy to the World, It Came Upon A Midnight Clear, Angels We Have Heard on High, O Come, O Come, Emanuel, Luther's Cradle Hymn, God Rest You Merry, Gentlemen, We Three Kings, The First Noël and Hark! The Herald Angels Sing. Excellent for the Holiday season.

HANDEL: The Messiah, Hallelujah Chorus and Behold the Lamb of God. Sung and played by the Sadler's Wells Chorus and Orchestra under the direction of Warwick Braithwaite. Victor 12-inch disc No. 11-8670, $1.

Both of these numbers have appeared on discs before, performed under the direction of Malcolm Sargent. Whether or not they were coupled on the same disc, as in the present issue, is not certain. However the current Sadler's Wells performance of the stirring music is highly commendable.

VIVALDI: Sonata in D (Arr. by Respighi) played by Erica Morini, violinist, and Max Lanner, pianist. Victor 12-inch disc No. 11-8671, $1.

It appears that this is the only available recording of this work. A Milstein-Mittman recording (C 68478 D) is listed in the Gramophone Encyclopedia, but it has probably been withdrawn from the Columbia catalogue. Morini and Lanner provide a musically intelligent performance; however, the tone is at times a bit edgy.

GRANDJANY: Automne; GRETCHANINOFF: Allegro Vivace, arr. Grandjany (Finale from Piano Sonata in G minor, Op. 129). Victor 10-inch disc No. 10-1120, 75¢.

A faithful reproduction of masterful harp playing.

WARREN: Christmas Candle; BENHAM: Curley Locks; sung by John Charles Thomas, baritone, with Carroll Hollister at the piano. Victor 10-inch disc No. 10-1119, 75¢.

THE FIRST SERIOUS RECORDING MADE AFTER THE "DROUGHT."
Jose Iturbi, pianist, left, records Morton Gould works for Richard Gilbert, center, director of Red Seal Repertoire, RCA-Victor, and Al Pulley, sound engineer.

Szell Hailed In Cleveland

CLEVELAND, O.—Not since Artur Rodzinski made his first bow as guest conductor of the Cleveland Orchestra 12 years ago did a Severance Hall audience experience a thrill comparable to that created by the appearance of George Szell, second guest conductor of this season. In a rather conventional program he succeeded in arousing an almost unparalleled enthusiasm for such well-known works as Beethoven's Pastoral Symphony and Strauss' Till Eulenspiegel, and for his own orchestral transcription of Smetana's String Quartet No. 1 in E minor ("From My Life"). To say that the music in its essence was recreated is perhaps the greatest compliment a critic can pay to its recreator. As a matter of fact, Mr. Szell held us spellbound from the first to the last beat; the audience cheered and the ovation was continued by the men in the orchestra. The Smetana work gained in stature by the deft handling of its orchestration.

In Szell's successful second pair of concerts, that great and genial exponent of the keyboard, Artur Rubinstein, delighted his followers with an exquisitely lucid performance of the Mozart A major Concerto as well as a whimsical and brilliant rendition of the Rachmaninoff Rhapsody on the Paganini Theme. Mr. Szell contributed Smetana's Bartered Bride Overture and a cleverly constructed Symphonic Metamorphosis on Weber Themes by Hindemith. Enthusiasm and applause seemed unending.

The Cleveland Concert Course introduced William Kapell in his first local piano recital, an astounding list replete with authority, poetic expressiveness and stirring emotional approach. Outstanding, in all its aspects, was the Brahms F minor Sonata.

Another fêted visitor in Mrs. Brudno's Concert Course was Dorothy Maynor, superbly equipped vocally and spiritually for her chosen art.

Ballet Theatre Applauded

A welcome visitor with the Cleveland Orchestra was the Ballet Theatre, which in three performances drew overflow audiences eager to see a number of new ballets, such as Fancy Free, Graduation Ball, and Waltz Academy. There were a welcome revival of Petrouchka and a repetition of Pillar of Fire to Schoenberg's Verklaerte Nacht, also the subtly conceived Lilac Garden with Chausson's Poème as background. Welcome repetitions were Swan Lake, and Pas de Deux from the Nutcracker Suite of Tchaikowsky, ably and meticulously presented by Tamara Toumanova and Dimitri Romanof. Young American dancers distinguishing themselves in the new Jerome Robbins ballet, Fancy Free, with appropriately lively score by Leonard Bernstein, were Richard Reed, Harold Lang, John Kriza, Muriel Bentley, Janet Reed and Shirley Eckl. Antal Dorati and Mois Zlatin led the ensemble with a well routined baton. Enthusiasm of the audience was high.

The vocal field was well served locally by the appearances of Maria Mendoza, returning from New York to her home town to give her first recital at Wade Park Manor. She displayed vocal abilities of a high order in an exacting and interesting program.

Marie Simmelink Kraft, with Leonard Shure at the piano, was heard in an artistic delivery of Schubert's cycle Die Winterreise at the Cleveland Institute of Music.

The Fortnightly Musical Club presented Evelyn Wilkinson, soprano, and Esther Pierce, cellist, in concert at Steinway Hall.

A newcomer in the local field of song, Ann Dick, appeared at the Museum of Art in a pleasing recital of artistic merit.

ROSA H. WIDDER.

American String Quartet Announces Personnel

The American String Quartet now has as its personnel, Jose Figueroa, first violin, Julius Hegyi, second violin, Benjamin Levin, viola, and Russell Kingman, cello. Mr. Figueroa was formerly concertmaster of Cortot's Chamber Orchestra in Paris and also taught at the Ecole Normale there. Mr. Hegyi will be heard in a Town Hall recital on Jan. 13.

Following its performances in Philadelphia and Westfield, New Jersey, the Quartet gave three concerts in three successive days at Boston in the Simmons College, The Gardner Museum and at Andover, Mass.

Society of Music and Arts Meets

The Society of Music and Associate Arts, Constance N. Tallarico, president, met on Dec. 14 in Hunter Alumnae Hall, Hotel Woodward Annex, New York. The musical program featured a small chorus of women's voices, recruited from the society members and directed by Cara Sapin, singing a cantata, The First Christmas by Richard Kountz, and carols of various nations; also Theodore Hamer, pianist, in a group of solos. John Manos gave a talk and there was an exhibition of paintings by Lucia Tallarico.

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CHICAGO: Music Season in High Gear

By ELSA BOROWSKI

CHICAGO.—Now that John D. Allen, president of the Chicago Opera Company, has stated that the five week season which closed in this city Nov. 18 has been able to pay its way, those among us who have regarded our local company as run down at heel may well revise their diagnosis. Have opera seasons anywhere ever ended in the black? Giulio Gatti-Casazza was accustomed to declare that his did, but this was in the boom days. Mr. Allen promises an auditor's accounting at the turn of the year. In the meantime, all obligations have been met or will be met with cash on hand.

This encouraging state of affairs must be attributed largely to a much higher level of performances than Chicago has heard from our company in a number of years. The impressive excellence of much of the singing already has been commented upon in these columns—to which may be added the benefits of an improved and rehearsed orchestra and, in most cases, a more fluent and confident stage direction. This does not mean, however, that every performance was without flaw. There is still some way to go before the glories of the early years of the Chicago Opera Company are recaptured in full. But, at least, it is re-established and on its feet; and we may look forward with confidence to next season, under the direction of Fausto Cleva.

Public response was very great. There were numerous sold out houses and Pelléas and Mélisande, reputed never to draw, won an immense audience even at its second performance.

Chicago Symphony Concerts

Alexander Uninsky's first appearance as soloist with the Chicago Symphony Orchestra, Nov. 9-10, was a triumph for both the pianist and Désiré Defauw, the conductor. Two concerti were performed—the A major by Liszt and the C major by Prokofieff. In the former, Mr. Uninsky disclosed a fiery and virtuosic style, which did not overlook, however, the music's occasional opportunities for poetic expressiveness, and he was aided and abetted by a brilliant and colorful accompaniment. In the Prokofieff Mr. Uninsky again underlined the romantic element, in admirable contrast to the concerto's superb rhythmic vitality. The concert began with works by two Bachs—Johann Sebastian's G major concerto for strings, played with unusual flexibility, and Johann Christian's Sinfonia in D major for double orchestra. At the close was heard a subtly transparent projection of La Mer by Debussy, one of Mr. Defauw's most felicitous achievements.

The second concert of the Tuesday series brought forward Mischa Elman in the D major concerto by Mozart. This was graced by the tender warmth of Mr. Elman's justly famous tone, albeit the performance was somewhat marred in style by his overuse of *portamento*. The rest of the program, conducted by Mr. Defauw, comprised Darius Milhaud's massive 20th century orchestration of Couperin's charming little suite La Sultane and Rimsky-Korsakoff's Antar symphony, a work that is far too long and tedious and, at best, only a pale forerunner of Scheherazade.

Martinu Concerto Heard

At the following Thursday and Friday concerts, Mr. Elman made a profound impression by his mastery of the Martinu Violin Concerto. Great opulence of tone and technical brilliance were forthcoming, as well as a penetrative understanding of the music's complex message. The concert began with Hindemith's gay and willful ballet overture, Cupid and Psyche, and closed with the C minor symphony of Brahms. Mr. Defauw's most notable Brahms up to the present, it was distinguished for its breadth of style and linear continuity.

Hans Lange made his first appearance of the season as conductor at the concerts of Nov. 23-24, when he shared honors with William Kapell, pianist, heard in the C minor concerto by Rachmaninoff. Mr. Lange again showed his enthusiasm for seldom-heard music by performing a symphony of Stamitz, Haydn's precursor and one of the founders of the classic instrumental style. The work, of interest historically because of its early 18th century naïveté, was impeccably played. It was followed by a rather beclouded version of In a Summer Garden by Delius, but a brilliantly performed Don Juan by Strauss. Young Mr. Kapell won an ovation with his tempetuous approach to the great Russian's concerto, and he left no doubt that his uncommonly fine pianistic gifts, still further matured, will assure him an outstanding career.

Kreisler in Recital

Fritz Kreisler, who opened the Allied Arts series of concerts, gave to his immense audience an afternoon of music-making replete with all the old beauty of tone and distinction of style. He was heard in the B minor Partita by Bach, Mozart's G major concerto, enchantingly played, the Rondo Brillant by Schubert and smaller pieces, including many encores. Carl Lamson's accompaniments were, as always, perfection.

Casadesus Triumphs

One of the outstanding piano recitals of recent years was heard when Robert Casadesus appeared at the second of the Allied Arts series. Mr. Casadesus' tremendous command of the keyboard is always subservient to the purely musical qualities of what he plays, nor are the problems of style and proportion disconcerting to him. A highlight of his recital was the profoundly moving interpretation of Beethoven's Appassionata Sonata. No less distinguished was his treatment of the Italian Concerto by Bach, a group of Chopin, the first series of Debussy's Images and Alborado del Gracioso by Ravel bewitching to the ear.

Marian Anderson Sings

Though in something less than her most resplendent vocal form, Marian Anderson, who appeared on the above series Nov. 19, disclosed nevertheless her inimitable art as a song interpreter. Her sensitive reading of the Schubert group—Der Wegweiser, Wohin, Staendchen and Abschied—was not surpassed by the delicate texture of her singing of songs by Fauré and Debussy. She included also Mozart's florid aria Parto, Parto, from Titus and Monteverdi's Lasciatemi Morire (made almost unrecognizable in an arrangement by Respighi). The recital closed with a group of Spirituals, sung as only she can sing them.

Smeterlin in All-Chopin Recital

Jan Smeterlin substituted for Josef Lhevinne at the first concert of the Adult Education Council series, Nov. 21. Mr. Smeterlin stressed the brilliant and stormy, rather than the poetic side of Chopin in his choice of program. The principal works performed were four Scherzi and the B flat minor Sonata, played greatly to the satisfaction of his audience.

Business Men Play Season's First Concert

The Business Men's Orchestra, conducted by George Dasch, gave the first of three announced concerts at Orchestra Hall, Nov. 21. The men gave a creditable account of themselves in d'Albert's overture Der Improvisator and the Rustic Wedding symphony by Goldmark. The soloist of the occasion was Harry Sturm who gave a refined exposition of the concerto for violoncello by Lalo.

Russian Trio Opens Series

The Russian Trio, well known for the excellence of its ensemble and the high quality of its musicianship, on Nov. 28, gave the first concert of a series managed by Howard R. Will. Three trios were performed—the B flat major by Shubert, the Trio Elégiaque by Rachmaninoff and, by way of contrast, that by Cassado—to which they lent their accustomed artistry.

Lola Rand at Kimball Hall

Lola Rand, talented artist pupil of Alexander Nakutin, was heard in a successful recital of songs, Nov. 19, at Kimball Hall.

Midwest Opera Co. in Masked Ball

Verdi's Un Ballo in Maschera was undertaken by the Midwest Opera Co. at its first performance this season, Nov. 19. Helen Parker, gifted artist pupil of Mme. Nelli Gardini, was an appealing Amelia. Other members of the cast were Robert Fitz-Gerald, Stefan Kosakevich, Vera Jeske, June Browne and Lee Whitezel.

Beverly Watts in Recital

In a joint recital with Roberta Savler and Evelyn Wildman at Sherwood Hall, Beverly Watts, artist pupil of Senia Greves, disclosed a finely trained voice, complemented by an interpretative gift of no small order.

Rose Lyon Du Moulin at Cordon Club

Recent pianistic activities by Rose Lyon Du Moulin included appearances at the Cordon Club where she played Echoes from a Small Town by Ernst Toch, and at the Musicians Club of Women, in celebration of its 70 years of existence.

John MacDonald Heard at Colleges

John MacDonald, well known bass-baritone, is filling many Messiah engagements this month. He will appear at the State Teachers College, Superior, Wis., at Calvin College, Grand Rapids, Mich., with the Pittsburgh Mendelssohn Choir and the Indianapolis Symphony Orchestra, under Fabien Sevitsky.

ALEXANDER KULPAK

Alexander Kulpak Scores with Chicago Opera

Alexander Kulpak, a product of the Ada Paggi studio in Chicago, was called upon to learn six different roles during the Chicago Opera's five week season at the Civic Opera House. The young man acquitted himself creditably as the King in Aida and Zuniga in Carmen, among other parts that were entrusted to him at the eleventh hour.

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Causeries by Cara Verson

Cara Verson appeared in her causerie-recital, Vignettes of Modern Music, before the State Music Teachers Association of Arkansas at Little Rock, Nov. 13. She lectured before the same group the following day on The Approach to Modern Music for the Young and the Older Pupil.

Sigma Alpha Iota Musicale

The Chicago Alumnae Chapter of the national musical fraternity Sigma Alpha Iota presented a musicale, Nov. 26, at the American Conservatory recital hall. Helen Grossenbacher and Florence Rudin, singers; Rosalind Cook, pianist; Fredda Wines, violinist, and Vierlyn Duerr, accompanist, appeared.

Fitzu Pupil Applauded

Another of Anna Fitzu's many talented artist-students, Joanne Jennings, coloratura, replaced Kirsten Thorborg in the recent Hadassah concert at Orchestra Hall, creating a marked impression. She has been offered a long-term contract by one of Chicago's leading managers.

Choral and Instrumental Association Concert

An unusually interesting program was offered by the Choral and Instrumental Association of Chicago at Orchestra Hall during the past fortnight. Ten groups of ensemble singers participated with Ennio Bolognini, cello soloist. One of the many pleasures was the singing of hymns by some 700 well-trained choristers under Carl Craven, Chicago's No. 1 community song-leader.

Lakeview Musical Society's Program

A reception to its president, Mrs. Frederic Tellander, opened the season of Arts Clubs concerts by the Lake View Musical Society on Nov. 13. Mrs. Gladys Porter arranged a program that brought recognition to Willa Dryden, soprano; Helen Levine, pianist, and Claire Wellman, violinist.

Dickson Artists Sing with Symphony

John Colville Dickson, voice teacher, a newcomer to Chicago, is attracting attention to his work, not alone from the many professional singers who seek his guidance, but by some of our leading musicians. Conductor Defauw, in selecting a quartet for the Beethoven Choral Symphony, took three singers from the Dickson Studio: Florence Edwards, soprano; Charles Sears, tenor, and Bruce Foote, baritone.

Bertram Webber, organist and choir director of Glencoe Presbyterian Church, as president of the Harrison Wild Organ Club, recently requested Mr. Dickson to give a talk at the club's next luncheon on Dec. 12, including a discussion of his successful teaching methods, before an audience of choir directors.

Else Harthan Arendt in New Posts

In addition to her duties as artist teacher of voice at the Sherwood Music School and musical director of the First Congregational Church at Oak Park, Mme. Arendt has accepted the conductorship of the chorus of the Nurses Training School at St. Lukes Hospital in this city, and the appointment as head of the voice department of the Zion Conservatory at Zion City, Ill.

Early in November, Geraldine Garro, pupil of Mme. Arendt, appeared as conductor and soloist with the American Chorus at Orchestra Hall. Ejnar Kranz, a conducting pupil, has been appointed choir director at the Methodist Church in San Antonio, Texas.

John Dwight Sample Studio Notes

Naomi Watson, contralto, won praise from the public and press at her recent recital at Orchestra Hall. Raymond McAfee, bass-baritone and soloist at Moody Institute, has been engaged for performances of the Messiah by the Arion Musical Club of Milwaukee, Dec. 3 and 10. June Browne, coloratura soprano, made two successful operatic appearances within two weeks, singing Oscar in the Midwest Opera Co.'s performance of Un Ballo in Maschera and the title role in the Universal Opera Co.'s production of Lucia di Lammermoor. Alice Helminiak was another Sample pupil to appear in the Midwest Opera Co.'s performances. Blanche Branche, soprano, and Clarke Simpson, tenor, opened the season for the Brownson Circle at the Rogers Park Woman's Club. Daniel Cobb is singing the role of Sgt. Hodgson in the musical production Sadie Thompson at the Shubert Theatre on Broadway. Further activities of John Dwight Sample pupils will appear in a later issue.

Lhevinne's Passing Mourned

The music world paid honors to the memory of Josef Lhevinne, one of the great piano virtuosos of his day, who died on Dec. 2 at his home in Kew Gardens, New York. Mr. Lhevinne, who was 69, had suffered a heart attack last August while in Hollywood. He had seemed to improve, and returned to New York late in November, expecting to resume his musical activities. His last concert appearance was on July 31, as soloist with the New York Philharmonic at the Lewisohn Stadium.

Surviving are his wife, Rosina Lhevinne, pianist, with whom he frequently appeared in two-piano concerts; a son, Lt. Constantin Don Lhevinne of the Army Air Forces; and a daughter, Marianna Lhevinne of Hollywood.

The artist was born in Moscow on Dec. 14, 1874. So early did his gift manifest itself that he was a student of the piano by the time he was four. He became a pupil of Anton Rubinstein at the Moscow Conservatory, and at fourteen made his debut at the Hall of Nobles under Rubinstein's baton, playing the Beethoven Emperor Concerto. He won the conservatory's gold medal and the Rubinstein Prize. Also during his student career he met his future wife. They were married nine years later.

After graduation, Lhevinne taught for a time in Tiflis, Moscow and Berlin. In 1906 he came to America at the behest of Safonoff. A tour was arranged, and Lhevinne arrived here, only to find that his manager had gone bankrupt and disappeared. The disconcerted pianist planned to return to Europe immediately, but lingered to make his American debut in New York with the Russian Symphony Orchestra under Modeste Altschuler. He won such a sensational success that instead of going back to Europe, he signed a $10,000 a year contract with Steinway the next morning and found himself launched in this country.

After the first world war, Lhevinne and his wife took up residence in the United States and became citizens. Both concertized, Mrs. Lhevinne as a member of their piano duo, and both were teachers at the Juilliard Graduate School. In 1939 they observed their 40th anniversary with a two-piano concert at Carnegie Hall, New York.

A memorial service was held in the Juilliard School auditorium on Thursday afternoon, Dec. 7, attended by many eminent faculty colleagues of the pianist.

JOSEF LHEVINNE

MARGARETE DESSOFF, choral conductor, died in Locarno, Switzerland, on Nov. 27 at the age of 70. She was born in Vienna, the daughter of Otto Dessoff, conductor of the Vienna Opera. Later her father went to the Frankfort Opera, and it was there that Mme. Dessoff started her choral conducting. Her choruses were recognized throughout Europe, and were invited to appear in many Brahms festivals. In 1923 Mme. Dessoff came to this country and was engaged as choral conductor at the Institute of Musical Arts, New York. In 1924 she founded the Adesdi Chorus, which later developed into the Dessoff Choirs. In the 12 years she conducted her choirs she maintained a policy of presenting to American audiences choral literature which otherwise might not have been heard. In 1936 she retired and returned to Europe, and in 1938 settled permanently in Locarno.

PAUL GRAENER, 72, German composer, conductor and teacher, died recently, his death being announced by the Berlin radio on Nov. 15. A native of Berlin, he sang at the Domchor as a boy and studied at Veit's Conservatory, and after serving as theatre conductor at Bremerhaven, Koenigsberg and Berlin, he went to London, where he conducted at the Haymarket Theatre and taught at the Royal Academy of Music. He directed the New Conservatory, Vienna, 1908-10; the Salzburg Mozarteum, 1910-13; and was professor of composition at the Leipzig Conservatory, 1920-25.

FLORENCE FOSTER JENKINS, coloratura soprano and founder of the Verdi club, died at her home in the Hotel Seymour, New York, on Nov. 26, Mrs. Jenkins had suffered a heart attack soon after her last recital at Carnegie Hall, on Oct. 25, and failed to rally. The daughter of the late Charles Dorrance Foster, she was descended from seventeenth century settlers in America, and was the widow of Dr. Frank Thornton Jenkins. Mrs. Jenkins organized the Verdi Club, the programs of which presented many American artists and composers' works. Prior to her Carnegie Hall concert, she had given numerous recitals in New York, Washington, Newport and elsewhere. No immediate relatives survive.

LUTHER KING, Negro tenor, died in Brandon, Manitoba, on Oct. 8, stricken during a performance of Elijah in which he was a soloist. Mr. King, born in Upson County, Ga., was a graduate of Fisk University, Nashville, Tenn. He was soloist with the Fisk Jubilee Singers, touring the United States and Canada during the four years he attended the university. He studied voice with Walter Greenwood and John Colville Dickson. Of recent years he had sung at universities of the South and West. At the time of his death he was on a tour of Canada. His wife, who survives him, was Jean Houston, arranger of spirituals, who became her husband's accompanist.

ALVIN KRANICH, 79, pianist, composer and conductor, died in New York recently. A native of that city, he studied with Anton Rubinstein and at the University of Leipzig. He had toured in Europe for many years as a pianist, playing his own concertos, and in 1890 appeared with his own string quartet. He returned to this country in 1930 and from 1932 to 1937 conducted the program Musical Essays over Station WNYC. He is survived by two daughters and three brothers.

BANKS KENNEDY, composer and organist, died in New York on Nov. 3 at the age of 47. Mr. Kennedy was organist at the John Wanamaker store from 1938 to 1942, and, until three years ago, played the organ at the Grand Central Terminal and Pennsylvania Station during Easter and Christmas seasons. His compositions include Dream Boats That Sail in the Night, published in 1933; Toward Evening, and Seattle Suite. He is survived by his wife, Mrs. Violet Kennedy and a stepson, Richard Ellsasser, concert organist.

MRS. HENRY E. KREHBIEL, 87, widow of the music critic, died in a New York hospital on Nov. 23. She had been a singer before her marriage to Mr. Krehbiel in 1896. He died in 1923 after serving for 43 years as critic of the New York Tribune.

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NEW YORK CONCERTS: NOVELTIES AND DEBUTS

Leopold Stokowski and the New York City Symphony combined for another successful evening on Nov. 20 at the Center Center. Opening with a flashing, percussive Fanfare For Our Airmen, by Bernard Wagenaar, Stokowski proceeded to conduct a program of Bach, Mozart, Schubert and Strauss, and the Chamber Symphony No. 2 by Arnold Schoenberg. The last named, written by Schoenberg at intervals between 1906 and 1940, is music clearly set forth in form and content, not rich in melody but not unduly discordant. Two of the works were in Stokowski's own transcription—an arioso of the Concerto a Cembalo, derived by Bach from his own earlier Violin Concerto in G minor, and Schubert's tuneful Tyrolean Dances.

Philadelphians and Milstein

The Philadelphia Orchestra concert of Nov. 21, at Carnegie Hall, under Eugene Ormandy, offered a well-balanced and an all around enjoyable program. Opening with the Sibelius Seventh, the Finnish composer's symphony in one movement, the Philadelphians provided a notable and stimulating reading of what is probably his best work. This was followed by a superb performance of the Tchaikowsky violin concerto played by Nathan Milstein. Ormandy gave the soloist splendid support and the two artists were in complete accord throughout the entire concerto.

Virgil Thomson conducted his Suite for orchestra, a work of five short pieces —Bugles and Birds, Cantabile for Strings, Tango Lullaby, Fugue, The Percussion Piece—each one a musical portrait. Picasso, Nicolas de Chatelain, Mademoiselle Flavie Alvarez de Toledo, Smallens and Mrs. Chester Whitin Lasell are brought to life in Thomson's musical imagination. It appeared that Picasso is probably quite a noisy and temperamental individual; Smallens a choleric and at times quarrelsome person, while the others were more or less under control. The program closed with La Valse by Ravel.

Schoenberg's Ode to Napoleon

The Philharmonic Concert under Rodzinski, Nov. 23, at Carnegie Hall, gained importance through the first performance anywhere of Arnold Schoenberg's Ode To Napoleon, Op. 41B, for reciter, piano and string orchestra. As always Schoenberg, the never tiring explorer of new ways and means of musical expression, has produced a work which, even if not completely understandable at once, and especially at first hearing, commands respect and admiration for the purity of intention, the complete negation of all cheap effect and the devotion to the advancement of music as such.

Once before Schoenberg used the human speaking voice as an instrument, in the ensemble of his Pierrot Lunaire, but in his Ode to Napoleon he goes a step further. Here the voice is not a part of the contrapuntal design, but, in the composer's own words, is given full freedom in expression of the words of Byron. Therefore the narrator has the difficult task to interpret the poet's message without too much or too little emotional inflection, and to project its intellectual implications rather than its sentimental appeal. The music complements the spoken word with a score for piano and string orchestra which in no way tries to echo the emotional impact of the text, but reflects its spiritual and literary content, de-sensualized and de-emotionalized. Music and speech are treated as two different elements of the same medium, namely acoustic expression.

The score has power and intensity, especially if performed with such devotion and technical mastery as on this occasion by Rodzinski, and by Mack Harrell, who read the poem in accordance with Schoenberg's intentions. The result was the conscientious performance of a work which certainly will need many hearings before being loved by an audience.

The other soloist of the concert was Gregor Piatigorsky, who, with his usual finesse and mastery played Haydn's cello concerto. The rest of the program consisted of a rather objective reading of Mozart's Haffner Symphony, and a brilliant performance of De Falla's three dances from The Three-Cornered Hat.

The matinee bill of the Philharmonic on Nov. 26 repeated that of Nov. 24, with Schoenberg's Ode to Napoleon. Gregor Piatigorsky, again the soloist, played Bloch's Schelomo with his beautiful tone and technical mastery, giving the impressive opus a matchless interpretation.

Schuster with Barzin Forces

The National Orchestral Association, conducted by Leon Barzin, gave its first concert of this season at Carnegie Hall, Nov. 27. This organization, training young players, has placed eighty members, during the year 1943-1944, with all the major orchestras. At this concert the newly assembled orchestra showed again that Barzin knows how to achieve remarkable results in a very short time. After only six weeks of rehearsals, the orchestra played, very successfully, a program which included Handel's Concerto Grosso No. 23, done with accuracy, nobility of tone, and dynamic variety. In Beethoven's Symphony No. 8, the young players showed ability to negotiate the classical style satisfactorily.

The soloist of the evening was Joseph Schuster, who played Dvorak's cello concerto with gusto, and with the beautiful warm tone and technical perfection which make him one of the leading solo cellists of our day. The orchestra provided excellent accompaniment, overcoming successfully the difficulty of not covering the soloist with this heavily orchestrated score.

Rodzinski in English List

Whether by accident or plan, the Philharmonic Symphony celebrated the 70th birthday of Winston Churchill, on Nov. 30 with a concert devoted exclusively to English music of the past forty years. The concert opened with John Wooldridge's Solemn Hymn to Victory. The 23-year-old wing commander, now on a furlough in the United States, enabling him to attend the first performance of his work, has written a sincere piece of music which, in its simplicity and clean construction, impresses the listener favorably. The composer was called on stage to acknowledge applause.

Vaughan Williams' fifth symphony, played for the first time in New York, is characteristic of his earlier style, deeply honest music set down with expert craftsmanship. In contrast to most compositions nowadays, it is an idyllic, pensive, and peaceful work, suggesting "the faint, indefinable odor of a room in an old English country-house." Modern music, though not the most aggressive in a contemporary sense, the score adds to the symphonic repertoire the work of a master who has been faithful to himself all his life.

With the Westminster Choir (John Finley Williamson, director) and John Brownlee, Metropolitan baritone, the orchestra gave Belshazzar's Feast, the dramatic short secular cantata by William Walton, a thrilling performance. The score employs orchestral devices suggesting Strauss and more modern composers and is extremely vivid and colorful. The solo part, mostly written in a recitative style, was splendidly voiced by Brownlee. The concert closed with Elgar's most familiar pomp and Circumstance March, in which the trio was stirringly sung to the words "Land of Hope and Glory" by the choir.

The following Sunday afternoon saw the same program repeated, except for the Wooldridge work.

Henrietta Schumann Soloist With Stokowski

Leopold Stokowski and the New York City Symphony gave a concert at the City Center on Dec. 4, devoted entirely to Russian music. Three short pieces from Rimsky-Korsakov's Ivan the Terrible were followed by Tchaikovsky's Symphony No. 6. Conductor and orchestra achieved remarkable results, and again one had to admire the progress the orchestra makes under Stokowski's leadership. All weaknesses are still not overcome, but on the whole, the orchestra sounds beautiful and, what is more, completely devoted to its task.

The novelty of the program was Kabalevsky's piano concerto with Henrietta Schumann as soloist. The work, strongly influenced by Rachmaninoff, is an effective show-piece for the piano, without offering any problems, musically, and it gives brilliant opportunities to the pianist. Henrietta Schumann was an ideal and triumphant interpreter, one of temperament and dazzling virtuosity. She made the music sparkle, but also invested her playing with much tonal charm. The Lieutenant Kijé Suite by Prokofieff showed the orchestra again as an expert instrument.

Stokowski acknowledged the enthusiastic applause of the sold-out house with a charming curtain speech, inviting the audience to the next offerings of the New York City Symphony. Then he played, as an encore, a Prelude by Shostakovich.

Balladeer De Luxe

Exponent of the too-rarely heard art of the balladeer, Richard Dyer-Bennet gave what the program described as a song recital with guitar in Carnegie Hall on Nov. 18 before an overflow audience. His list, made up of American and English folk music, was a highly effective one, chosen for flavor, artistic worth and variety. Mr. Dyer-Bennet's voice is a good one, well used in the singing-declaiming-acting medium required by his numbers. He is expert at accompanying himself on the guitar.

The debut recital of Helen Snow, mezzo-soprano, drew a large and appreciative audience to Times Hall on Nov. 19. Accompanied by Robert Fisdale, the singer displayed a voice of lovely quality, not large but artistically employed in numbers by Gluck, Pizzetti, Respighi, Giannini, Schumann, Debussy, Duparc, Fauré, d'Indy, Griffes, Maginski, Hughes and Rommel.

Smeterlin Plays Chopin

Jan Smeterlin was on hand at Town Hall, Sabbath afternoon, Nov. 19, with a Chopin recital (first of a series of three) including the 24 Preludes and 4 Ballades. He has long ago established himself as an arresting interpreter of the Polish master's music, and on the present occasion there was again much to admire in the Smeterlin performances. He commands keyboard skill and mastery of dynamics, but this reviewer was intrigued most by the artist's versatility in the projection of Chopin's changing moods, tender, romantic, dramatic. Smeterlin has never played better in New York.

French Music Delights

The New Friends of Music in their concert on Nov. 19 at Town Hall, introduced a new chamber music ensemble, the Albeneri Trio, to their audience in a program which contained mainly French Music. The assisting artist was the Metropolitan baritone Martial Singher, who, accompanied by Paul Ulanowsky, sang L Horizon Chimerique and La Bonne Chanson by Fauré and (to the accompaniment of the Trio) Rameau's Cantata, L'Enlèvement D'Orithie. Singher, a master of interpretation, succeeded in holding the attention of his audience, although the songs he performed were perhaps too much alike to be effective in a less impressive interpretation. Alexander Schneider (formerly a member of the Budapest String Quartet), Benar Heifetz and Erich Itor Kahn then closed the concert with a subtle and powerful reading of Ravel's Piano Trio in A, which emerged with all its color and rhythmic finesse.

Landowska at Her Best

The Sunday night Town Hall throng, Nov. 19, paid tribute to one of the first ladies of the concert platform, Wanda Landowska, who established an intimate atmosphere by playing with lowered lights and a lamp on a table beside her. The famed clavecinist first

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performed with unique, virtuosity, subtlety and precision three harpsichord works, the Passacaille in B minor by Couperin, Rameau's Gavotte and Doubles in A minor, and Bach's French Suite in E major, each section of which was soberly and exactly rendered. The performance of ornaments was as scrupulous in the piano performance of Mozart's Sonata in D major (D 311) as in the other numbers. At the end came an opportunity to compare the two "Italian" Concertos, that of Bach, and Vivaldi's in D major, transcribed by Bach for harpsichord. Many encores were granted by the gracious artist to a capacity house. The entire recital was an event of musical significance.

A large audience welcomed Isa Kremer at Carnegie Hall on Nov. 19 after an absence of six years. During the interim the artist has been residing in South America. Miss Kremer is at her best as a diseuse or vocal mime, and she projected songs of France, Greece, Spain, the Soviet Union, Argentina and even Kentucky in her inimitable style. Fighting men's favorites of many countries was a feature of the program. Ivan Basilevsky assisted at the piano.

Liszt Works Featured

Gyorgy Sandor's piano recital in Carnegie Hall, Nov. 20, featured Liszt's Sonata in B minor and the same composer's Funerailles. Much technical ability was shown by the young artist. Despite some modern tendency to sneer at Liszt, his works undoubtedly are important in the history of the piano and even supplied harmonic background for Wagner and Strauss. Mr. Sandor has a deep sense of the architecture of the works he plays. His performance of the very intimate Brahms Intermezzo in E flat Op. 118, showed him capable of projecting such music well. Among other selections, one heard Sandor's own transcription of Dukas' The Sorcerer's Apprentice, a remarkable piece of piano craftsmanship. He had to add five encores.

Dorothy Minty, violinist, was heard at Town Hall, Nov. 21, her first New York recital in four years, and the second since 1936. Miss Minty is an able performer, and demonstrated many excellent qualities in a violinist. She has musical taste, a fine sense of rhythm and a sensitive intonation. Her reading of the Debussy Sonatas was a delight, and the Glazounov Concerto had particularly admirable treatment. George Reeves was the accompanist par excellence.

Town Hall's Nov. 21 evening audience heard Anna Daube, soprano, in a program of Gluck, Brahms, Schumann, Wolf, and French and English songs. Sergius Kagen was her accompanist. She has a voice of size and good natural quality, but her singing indicated more of future promise than present realization.

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Koutzen Plays in His Quartet

Boris Koutzen, violinist and composer, appeared in both roles in his Town Hall recital on Nov. 22, playing violin solos by Beethoven, Medtner, Tchaikovsky with Vladimir Padwa at the piano and the Bach (the unaccompanied sonata in A minor, No. 2); and his own string quartet in B, No. 2, which received the 1944 awards of the Society for the Publication of American Music. He was assisted in the quartet performance by Bernard Robbins, violin; Carlton Cooley, viola, and Harvey Shapiro, cello. Mr. Koutzen is a gifted music writer, his work notable for rich scoring and noble content, dissonance and melody combining in the sequence. As a performer he was vital and commanding, although his intonation was imperfect at times.

Busch Players Open Series

The Busch Chamber Music Players in their concert in Town Hall, Nov. 24, gave the first of two performances of all the Bach Brandenburg Concertos. In Nos. 3, 1, and 6, the height of expression and blending of tone was reached. Adolf Busch proved himself again not only the versatile player of various instruments of the period, but also as the style-conscious conductor of his group.

Kreisler Hailed

Fritz Kreisler's recital at Carnegie Hall, Nov. 25, offered Bach's Partita No. 1 (for violin alone) Mozart's Concerto No. 3, and a number of smaller pieces. As usual, Kreisler had his listeners completely under his spell. The secret of his suggested power seemed to be apparent best in a short number, the Londonderry Air, which he played as one of his encores. It certainly is not his technique which makes Kreisler's playing so outstanding. It is his ability to let his instrument sing (as shown in the production of this simple melody), which captivates his audience, and has made his art famous. Tone, music making, *par coeur*, combined with an impeccable feeling for style, constitute the admired miracle named Fritz Kreisler.

Mary Costes, young mezzo-soprano of the Paris Opera-Comique, gave her American debut recital Nov. 25 in Town Hall. Her program included arias by Handel, Mozart and Rossini as well as several groups of songs in French, Russian and Spanish. Four of these, marked "first time," were At the Brook and On Skiis, by Miaskovsky; Ballard by Birukoff; and Song of Zemfira, by Krein. Fundamentally Miss Costes has an excellent voice which, although not displayed to the best advantage, shows definite potentialities. The Mozart aria from La Clemenza di Tito and the Penza alla Patria, from Italiana in Algieri, by Rossini, were especially well sung, the florid work being handled with vocal flexibility and good line. William Tarrasch was at the piano for Miss Costes.

Singher's Recital

Martial Singher, baritone, gave a recital at Town Hall, Nov. 26, with a program devoted exclusively to French music, sung in the original language. He had the excellent accompaniment of Paul Ulanowsky. Musicality and finesse marked every production of Singher. The foreign language provided no obstacle to the singer to make himself thoroughly understood. Whether old French music by Lully or Gretry, or contemporary songs by Duparc, Gaubert, Debussy, Ravel, and Desportes, every number registered appealingly, and an enchanted audience asked for many encores.

The second of Jan Smeterlin's series of three Chopin recitals took place at Town Hall on Nov. 26, with the B flat minor sonata, the four scherzos, and some mazurkas and etudes. As before, the pianist showed intimate ken, varied fancy, and fine manipulation of tone. If he had his moments of unconventional interpretation, at least they showed independence and without loss of Chopinesque atmosphere. In adeptness of fingers and wrists, Smeterlin has reached a top grade of performance. The third recital in the series, on Dec. 31, was played with as great skill and was as warmly applauded.

Menuhin in Bartok Sonata

Yehudi Menuhin and his violin held forth to a capacity audience at Carnegie Hall on Nov. 26, with members of the armed forces sitting on stage. Adolph Baller was the skilled pianist. Beethoven in A major, Schumann in D minor, started a three-sonata procession, and both gave extreme pleasure, Menuhin's fine musical insight and control, his suave tone and agile technic, all demonstrated mastery. Bartok's sonata in G major, for violin alone, was a first hearing of that work and a hard nut to crack for any listener, professional or lay. A hard carnosity permeates the writing in the sonata, with themes that make no surface appeal. Menuhin, conscientious artist that he is, played the work with palpable purpose and understanding. Nevertheless, the Bartokian abstruseness and spasmodic changes of mood and manner left at least one auditor cold and unconvinced.

New Friends Present Merriman and Budapest Quartet

The New Friends of Music, on Nov. 26, gave two Mozart quartets (G major, K. 387, and D minor, K. 421) superbly played by the Budapest Quartet, the latter work in particular touching unusual heights for warmth of tone and exquisite polish of execution. The middle part of the list consisted of two song cycles, Les Nuits d'Été by Berlioz, and Fêtes Galantes by Debussy, sung by Nan Merriman, mezzo-soprano, with Felix Wolfes at the piano. Her substantial voice was pleasing, and there were some songs, notably Berlioz's Absence, done with convincing ardor and sincerity. But, on the whole, greater study of the

(*Please turn to page* 18)

LONDON

By HUGH LIVERSIDGE

LONDON.—The first Royal Philharmonic Society gave us the London Philharmonic Orchestra, conducted by Albert Coates. The conductor's wide experience was felt in such varied works as Beethoven's Egmont and Prokofieff's Love for the Three Oranges. His leading of the Fifth Sibelius Symphony was musicianly and dynamic.

Roy Harris's Chorale for Orchestra, which received its first concert performance, made a very good impression. The work was specially composed for Sir Henry Wood's jubilee season of Promenade concerts and was to have been performed there on July 21. Disappointed on this occasion, due to circumstances outside our control, we were all the more grateful to the Royal Philharmonic Society for allowing us to hear it.

Moiseiwitsch contrived to impart a certain amount of lustre to the thoroughly familiar and somewhat jaded beauty of Tchaikovsky's Second Concerto.

Birmingham a Vital Music Centre

But not all the orchestral honors go to London. The City of Birmingham Orchestra (Birmingham is capital of the Midlands) has greatly extended its activities under its inspired music director and conductor, George Weldon. It is now a quite excellent ensemble, judged by the prevailing British war time standards.

Birmingham, second largest town in England, is a centre of music in the entire Midlands. It has become not only the capital of the Midlands but also the music capital. The City of Birmingham Orchestra, under its brilliant music director and conductor, Mr. Weldon, does not confine its activities to a circumscribed radius. It visits many large towns, and plays to capacity audiences. While compiling matter for The Midlands Musician—the orchestra's own paper, which is edited by the writer—he has been amazed at the City of Birmingham's orchestra's scope. Their concerts can vie with those of the London Philharmonic. Weldon's brilliant direction has made the Birmingham orchestra into a very fine body of musicians.

Boosey & Hawkes Concert

Perhaps the most notable offering at the Wigmore Hall modern music concert was Michael Tippett's interesting cantata, Boyhood's End, for tenor (Peter Pears) and piano (Benjamin Britten). There is no doubt that Tippett is making a mark for himself as one of our leading younger composers. He shows a flair for originality and at the same time a nice grasp of technical complications. Also in the program were Benjamin Britten's Quartet for violin, viola, cello and oboe and Béla Bartók's Improvisation on Hungarian Folk Songs for piano solo.

Kendall Taylor Busy

During the forthcoming season Kendall Taylor, pianist, will be heard as soloist with all our leading orchestras, including the B.B.C., the Hallé, the Northern Philharmonic and City of Birmingham Orchestra, in addition to many recitals all over the country.

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N. Y. Concerts

(Continued from Page 17)

impressionistic works will make this splendid young singer's work more satisfying.

Shura Dvorine, 22-year-old pianist, made a brilliant New York debut at Town Hall, Monday evening, Nov. 27. Although Dvorine has a few mannerisms, he is a master of technic, and possesses imagination and intelligence that are demonstrated in his interpretations. He is definitely a scintillating addition to the ranks of young American pianists. The program included part of the Beethoven Opus III, the Bach-Busoni Prelude and Fugue in E Flat Minor, and works by Chopin, Stravinsky, Copland and Nabokov.

Malcuzynski Plays

Witold Malcuzynski, brilliant young Polish pianist, was heard in recital at Carnegie Hall, Nov. 28. The program included Franck's Choral Prelude, and Fugue, the Chopin B flat minor Sonata, C Sharp minor Nocturne, a Scherzo and Mazurka. His conception of Chopin was exciting. He possesses definite power, and a dynamic musical approach. The pedal effects were excellent, and he achieved a fine singing tone. Malcuzynski undeniably has the ability to build up a climax that is stirring, and his dexterity and speed are often impressive. This is true despite reservations as to certain distortions of rhythm in the Franck and of somewhat exaggerated effects in the Chopin. The audience was enthusiastic.

Stefen Auber, cellist, was heard in recital at Town Hall, Nov. 28. His program included the seldom heard concerto in C Major of Eugene d'Albert. The program consisted of a Bach Adagio, Beethoven's Seven Variations in E Flat on a theme from Mozart's Magic Flute, Brahms' E Minor Sonata, the d'Albert concerto and Schumann works. Mr. Auber played with excellent comprehension of the music he performed, but his tone was not consistently all that could be desired. There were also moments when the pianist and performer were not *en rapport* so far as dynamics were concerned. Ernst Victor Wolff was accompanist.

A rewarding evening of piano playing regaled the Town Hall audience of Frank Sheridan, on Nov. 29, the return of this artist to the New York concert stage after six years. Bach's Chromatic Fantasy and Fugue, Beethoven's Sonata, op. 110, the Chopin Ballade in F minor, Schumann's Etudes Symphoniques presented a variety of styles which the artist negotiated with sensitivity, taste and profundity.

An exceptional young talent was displayed by Charlotte Martin in piano recital at Carnegie Chamber Music Hall on Nov. 29. In a program of Bach, Beethoven, Brahms, Liszt and Debussy Miss Martin showed technical facility and appreciation of musical values, gifts which undoubtedly will intensify with years and experience.

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Simon Barere Feted

A piano recital that commanded attention and respect was that of Simon Barere, at Carnegie Hall, Dec. 1. Musicianship, restraint and lovely tonal quality accompanied one of the outstanding technical equipments of present day pianists. Opening with Godowsky arrangements of works by Corelli, Rameau and Loeilly, the pianist was keenly aware of the intricate patterns of the arranger and the melodic line of the inner voices was clearly etched. These delightful pieces were followed by two Bach Chorale Preludes and an exceptional performance of Schumann's Carnival. The second portion of the program was devoted to Chopin, Scriabine, Rachmaninoff and Liszt. Barere seemed to have a particularly soft spot in his heart for the Scriabine Poême, as his approach was completely subjective, and rarely has this reviewer heard a work more beautifully played. The audience was demonstratively enthusiastic throughout the program. Among the encores were the Chopin C Sharp minor Scherzo and Liszt's Gnomenreigen.

The Adolf Busch Chamber Music Players gave the second program of Bach's Brandenburg Concertos (Nos. 2, 5 and 4) in Town Hall on Dec. 1 before an audience which hung raptly upon every note. The vitality and spirit of the playing, the meticulous musicianship and stylistic knowledge made for rare power and beauty. The crown of the evening was perhaps the fifth concerto, in which Serkin, piano, Busch, violin, and John Wummer, flute, gave superb solo performances, the first-named scoring with a brilliant reading of the piano cadenza. Other soloists were Mildred Hunt Wummer, flute, Lois Wann, oboe, and Robert Weatherly, trumpet, who appeared in military uniform. Applause was long continued after each number.

Carroll Glenn Appears

Carroll Glenn had a large, warmly responsive audience at her Carnegie Hall recital on Dec. 2. The young artist again proved her sound technical ability and her beguiling tone on the violin. She showed her ample gifts best in Chausson's Poême, played with feeling and musicianship, and in the slow movement of Brahm's Sonata in D Minor.

In Bach's B Minor Sonata, the artist did not completely convey all the depth of the work, though she presented commendable style and excellent sense of form. The rest of the program consisted of a Sonatina by Chavez; and works by Gershwin-Heifetz, Kabalewsky, and by Ravel.

The New York Little Symphony, Joseph Barone, founder-director, a group of New York Philharmonic and NBC symphony players dedicated to presenting outstanding young American soloists, conductors and composers in orchestral debut, gave another program at Carnegie Chamber Music Hall on Dec. 1. They introduced Donaldina Lew, soprano; William Bodkin, baritone; and Harry Hewitt, composer. Orchestra and soloists were heard in standard works the first half of the evening, the post-intermission period devoted to song-settings by Mr. Hewitt of poems of Elinor Wylie, Edgar Lee Masters, W. W. Gibson and others, and sung by Miss Lew and Mr. Bodkin.

Elisabeth Schumann in Lieder

Elisabeth Schumann, soprano, gave one of her eagerly awaited song recitals Dec. 2 at Town Hall. A program devoted entirely to Lieder of Schubert and Richard Strauss was appreciatively received by a large and enthusiastic audience. Mme. Schumann's voice flowed with clarity and beauty of line. Her impeccable diction, distinguished style and musicianly interpretations made the afternoon of song one to be remembered. The Schubert Wohin, Geheimnis, Musensohn and the more fluent, less dramatic Strauss numbers were especially well sung.

Leo Rosenek at the piano for Mme. Schumann played with excellent understanding of the atmospheric color and song moods.

Emilio Osta presented music by Spanish and Latin-American composers at his New York debut at Town Hall, Saturday evening, Dec. 2. With the 18th Century sonatas by Mateo, Albeniz and Soler, Osta left the impression that he did not fully grasp the style and purpose of these classics. However, he more than redeemed this lack in the modern offerings of Villa-Lobos, Aguirre, Mortet and Lecuona. He has a positive touch, admirably accurate, clear and incisive. His tone is at its best in the pianissimo passages.

Sarah Stewart Bowne, contralto, was heard in songs and monologues at the Barbizon-Plaza on Dec. 2. Miss Bowne is talented in both fields represented, the applause leaving no doubt of enjoyment.

Town Hall's Dec. 3 attraction was Samuel Dushkin, violinist, who, assisted by Erich Itor Kahn at the piano, played a list of Corelli, Schumann, Bizet, Chabrier and other composers, including the Debussy sonata. Mr. Dushkin is an able musician, possessed of admirable technic, marred only occasionally by off-pitch notes and scratchiness, and a pleasing though not large tone. Some of the works on his program were his own transcriptions, expertly done.

Julius Katchen, 18-year-old pianist, who gave a piano recital at Carnegie Hall on Dec. 3, undoubtedly is talented. He has good fingers and much power, but he still lacks discipline and intimate knowledge of the music he performs. The best playing was in Chopin's Berceuse. Brahms' sonata in F Minor and Schumann's Etudes Symphoniques were the center pieces of the program, which closed with Moussorgsky's Pictures at an Exhibition. Digital dexterity was always present, but further musical development should now be Mr. Katchen's aim.

Dirman and Dukelsky Open Series

The first of two recitals entitled Unfamiliar Music Old and New was presented Dec. 3 by Rose Dirman, soprano, and Vladimir Dukelsky (Vernon Duke), composer-pianist, at New York Times Hall. The program included early cantata and oratorio arias, a group of French songs, selections by composers of the modern school, 19th and 20th century; and five charming Victorian poems set in the latest musical idiom by Mr. Dukelsky. The Dukelsky compositions command attention although one feels undeniably the fine writing is completely foreign to the romantic spirit of the verse. Miss Dirman sang with her customary pre-eminent musicianship and smooth vocal style. Her clarity of diction is notable, as is her sincerity in interpretation. Mr. Dukelsky maintained his position as co-artist rather than accompanist.

Margit Kormendy, a contralto of rich tone and knowledge of song traditions, was heard in Times Hall on Dec. 3. A recitalist of skill, power and interpretative color, she exhibited her gifts in Handel, Gluck, Schubert, Strauss and Brahms numbers, and songs in English, including MacDowell's The Sea, and an assortment of Hungarian folk songs. Her able accompanist was Arpad Sandor.

Alton Jones, pianist, provided brilliant, comprehensive and stylistically flexible playing for a large audience at Town Hall on Dec. 3. Haydn and Brahms pieces made up the introductory group; MacDowelll's Sonata Eroica, op. 50, was given a notable exposition; and after intermission deft performance went to pieces of Rachmaninoff, Debussy, Shostakovich, Schebalin and Khatchatourian.

The French mezzo-soprano Mildah Polia highlighted her recital program in Carnegie Chamber Music Hall on Dec. 3, with an interesting patriotic group including two songs by Anna Marly, La complainte du Partisan and Le chant de la Liberation, and the first performance of Cecile Jahiel's Liberation de Paris, composed on Aug. 25 when the French capital was first freed, and dedicated to Miss Polia. The program also included old and modern popular French numbers and an English group. Miss Polia has a pleasing voice and a sense of the dramatic.

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From Bridge Game to Philharmonic Is Fleisher's Saga

Leon Fleisher, the sixteen-year-old pianist who scored a brilliant success when he played Brahms' D Minor Concerto with Pierre Monteux and the New York Philharmonic Orchestra, is a healthy, highly intelligent young man. There is nothing artificial about him, and his achievements rest on the best possible foundation: solid, hard work.

While he was a youngster, living near San Francisco with his parents and his older brother, who is now serving with the army, he did what all boys do. He went to school, played with his classmates, swapped stamps and coins, and enjoyed the magnificent tea with strawberry jam which is a specialty his mother prepares.

From his early youth, Leon had a burning interest in music, especially in playing the piano. His parents permitted him to indulge in this predilection, and at an early age he began to study with Ludwig Altman and Gunnar Johanson in San Francisco. Things went so well that at the age of seven he played in a recital, drawing the attention of Alfred Hertz, the conductor, who did so much to develop musical activity on the West Coast. When Leon was nine years old, he played with Mr. Hertz and the Federal Orchestra in Beethoven's Second Piano Concerto, and not only conquered the audience, but impressed Mme. Lily Hertz, the conductor's wife, herself a musician, who at once recognized the musical gifts of the lad and made up her mind to further his career.

Entrance of the Leading Man

About this time, 1937, Artur Schnabel played with Alfred Hertz in a symphony concert in San Francisco. Mrs. Hertz asked him to listen to her discovery, but Schnabel promptly refused. After all, there were so many pianists, and his spare time was rare. But the never-discouraged Lily Hertz took refuge in a device. Artur Schnabel was invited to her house to play bridge with Mr. Hertz. Young Leon slipped into the adjoining room and, while the two gentlemen were trying to win each other's money, played Listz's Sonetta del Petrarca and the cadenza of Beethoven's Second Piano Concerto as incidental music, so to speak. Artur Schnabel would not have been true to his own personality if he had not thrown down the cards and listened to this spectacular display of pianistic art. Forgotten was his refusal to listen to a pianist; before the evening was over he had extended an invitation to Leon Fleisher to study with him in Tremezzo, his permanent residence in the summer of 1938.

LEON FLEISHER

Off Leon went to Europe, accompanied by his mother, who now had to prepare the delicious tea on the Lago di Lugano. He stayed there for six months, working hard with Artur Schnabel. Then he went back to New York with Schnabel's son Karl Ulrich, who is an excellent pianist in his own right, and waited for Papa Schnabel to come to the New World. A plan to return to Europe in 1939 was cancelled due to the political situation, so study went on here.

Spared Early Debut

Very wisely, Artur Schnabel saw to it that his pupil did not play in public too early. Leon had to wait until 1942 before he was allowed to play an audition for Pierre Monteux, who was conducting at Robin Hood Dell, Philadelphia, in the summer of 1942. Monteux, who has ever since been the paternal friend of our young pianist, engaged him at once to play with the San Francisco Symphony during the season of 1943, and his appearance there, playing Listz's A Major Concerto, made so instant and favorable an impression that he was re-engaged to play the Brahms D Minor Concerto, in 1944. He repeated the work later, under Monteux, with the New York Philharmonic Orchestra in Carnegie Hall—and on that evening, as attested by the press reviews next day, Leon Fleisher definitely "arrived."

Success at such an early age has not gone to the head of Leon Fleisher. On the contrary, he now feels that he is obliged to do even better, and accepts very soberly the responsibility which this spectacular rise to fame imposes upon him. He is grateful to the fate which has allowed him to have this career without suffering any of the hardship which so often marks the way for young talent, and to those who have helped him to go ahead.

Happily, his interest is not only in music; he has inherited from his teacher the knowledge that a real artist must be familiar with all aspects of cultural activity. Leon Fleisher is still very young, and he knows that there is much to be achieved as yet, but he certainly carries with him all the promise of a bright future.

H. W. L.

Reiner, Crooks and Serkin Score In Pittsburgh War Bond Concert

By RALPH LEWANDO

PITTSBURGH, PA.—Pittsburgh is experiencing its busiest music season. The Pittsburgh Symphony Orchestra, led by Fritz Reiner, is winning new laurels despite the replacement of 44 players. For its four pairs of concerts given thus far, huge audiences have turned out. The soloists who have appeared to date are Vladimir Horowitz, who scored a tumultous success and Nathan Milstein, a great favorite here. Orchestral novelties heard include Knipper's Maku suite, on Iranian themes (American premiere), and Berlioz Harold in Italy symphony, with Vladimir Bakaleinikoff, the orchestra's principal viola player and associate conductor, as soloist. The orchestra will play 16 pairs of concerts during its current year. This ensemble's Bond Concert, with Richard Crooks, tenor, and Rudolf Serkin, pianist, as soloist and conducted by Reiner, accounted for purchases by the audience of $2,250,000 in War Bonds.

The Boyd Memorial Library Association gave its annual concert with local musicians contributing their services to a forthright program. The income goes toward maintenance of the Boyd Memorial Library housed in the Carnegie Library here. . . . The Mendelssohn Choir, led by Dr. Ernest Lunt, inaugurated its 37th season with a splendid performance of Mendelssohn's Elijah. Soloists were Helen Bell Rush, Viola Byrgerson, Reed Kennedy and Edward Kipp. Fred Lotz was at the organ. . . . The New Friends of Music opened their 7th year with Eunice Norton, pianist, as recitalist. She gave a stimulating exposition of the entire first book of Bach's Well-Tempered Clavichord and Schumann's C major Fantasy. . . . A new vocal group, the Downtown Choral, led by its founder, James Mace, with Lucille Borrelli at the piano, bids fair to take its place among worthwhile local organizations.

The well-favored Gilbert & Sullivan Opera Company, conducted by Louis Kroll, appeared in a week's engagement at the Nixon Theater in various works by these authors. . . . The Pittsburgh Savoyards, led by Harvey Gaul and Laurence Burrows, gave two presentations of The Yeoman of the Guard at Twentieth Century Club. . . . Anne Brown, soprano, with Otto Seyfert at the piano, was warmly received at her Carnegie Hall recital. . . . The YM-WHA Musical Society launched its 19th season with a recital by Felix Salmond, the cellist, and Abram Chasins, pianist-composer.

Jeanette MacDonald, accompanied by Collins Smith, sang to a sold-out house of 4,000 at her recital here. . . . The Ballet Theater's two-day stand, with Mois Zlatin conducting all performances, thrilled substantial audiences with brilliant offerings, chief of which was the delectable Bernstein-Robbins Fancy Free.

The Philadelphia Orchestra, Eugene Ormandy conducting, gave two stimulating concerts that attracted a large attendance. . . . Charles L. Wagner's opera troupe gave a performance of La Traviata that won a distinct success. The leads were Nadine Conner, Jacques Gerard, Carlo Morelli, Doris Doree, Laura Castellano, Lodovico Oliviero, Anthony Amato, Frank Gamboni and Eugene Morgan. Giuseppe Bamboschek conducted.

Denver Notes

DENVER—The Civic Symphony Society of Denver inaugurated its new policy with the 11th season of the Denver Symphony Orchestra, increased to 85 performers. The concerts also have been increased to ten, all under guest conductors. The first, A. Buckingham Simpson, received a cordial welcome from an expectant audience which filled practically every seat in the large City Auditorium. He opened his program with the overture to Alceste by Gluck, followed by Mendelssohn's Symphony No. 4 in A minor. Conductor as well as orchestra received an ovation from the enthusiastic audience. Eleanor Steber was the soloist. She showed her lovely soprano voice to best advantage in Mendelssohn's aria Infelice, Franck's Fourth Beatitude, and The King of Thule and the Jewel Song from Gounod's Faust. She was vociferously applauded. A rousing performance of the Rakoczy march from Berlioz' Damnation of Faust brought to a close this concert which so auspiciously initiated the eleventh season of the reorganized orchestra.

GUSTAV SCHOETTLE

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BOSTON

By JULES WOLFFERS

BOSTON.—With the first quarter of the present Boston Symphony Orchestra season a matter of past record, Leonard Bernstein returned to his home city for a brief stay as guest conductor for the seventh pair of Symphony concerts. The program contained but two items—The Brahms First Piano Concerto and the Shostakovich Symphony No. 5. Jesus Maria Sanroma, formerly pianist for the orchestra, was the soloist.

Bernstein's way with the Soviet composer was brilliant and electrifying. Conducting with passionate energy, he drew every last bit of emotion and storm from the score and from the players. In the Brahms he achieved the rare result of making this much-misunderstood work sound the way it ought, that is, as a symphony for orchestra and piano. In this he had excellent cooperation from pianist Sanroma, who played with a depth, understanding and lyricism unmatched in his many previous appearances here.

New Bartok Concerto

The following week, Dr. Serge Koussevitzky returned to lead the orchestra through Mozart's Idomeneo Overture, the Franck Symphony, and the first performance of Bartok's new Concerto for Orchestra, written in honor of the late Natalie Koussevitzky for the Koussevitzky Music Foundation. Bartok calls the work a concerto rather than a symphony because, as he explains, there is a "tendency to treat the single instruments or instrument groups in a 'concertant' or soloistic manner." Far more accessible than most of his previous works, the concerto won instant approval. Its exquisite texture and novel idiom give an effect of originality and freshness without strain and with praiseworthy economy. Much of the credit for the success of the new work must go to the conductor who surely gave the composition complete realization. For that matter the whole concert was magnificently conducted and played. In the case of Koussevitzky with the Boston Symphony, wonders never cease.

Civic Symphony Under New Leader

In Jordan Hall, the Civic Symphony Orchestra of Boston opened its 19th season under its new conductor, Paul Cherkassky, who chose for his initial venture with the orchestra the Prelude and Fugue by Bach-Abert; Schubert's "Unfinished"; Gymnopedies by Satie-Debussy; and sections from the "King Christian" Suite by Sibelius. Mr. Cherkassky received a real ovation from the large and distinguished audience for the fine quality and complete competence of his work. Judging by the results obtained by the experienced and reliable leader, there is much promise for the reconstituted and reorganized Civic Symphony. Mrs. William Arms Fisher is the new chairman of the board of trustees which includes several eminent musicians and well-known music patrons.

The recital calendar has been crowded and varied. Among the visitors have been Horowitz, Szigeti, Borovsky and Jeanette MacDonald. Yehudi Menuhin was presented by the Boston Morning Musicales in the second program of the series which benefit the Boston School of Occupational Therapy. Two fine chamber-music series were launched: the Stradivarius Quartet in the first program of a Mozart Cycle under the joint sponsorship of the Boston University College of Music and the Cooldige Foundation; and the initial concert of the Boston Conservatory String Quartet programs. A concert in honor of Arnold Schoenberg was given by members of the Boston Symphony, Richard Burgin conducting, under department of music auspices at Harvard University.

Joseph Fuchs, American violinist, who was heard in a solo program at Town Hall on Nov. 10, appeared in a joint recital with Richard Crooks at Symphony Hall in Boston, Dec. 9.

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Dallas to Revive Its Own Symphony

DALLAS, TEX.—The Dallas Symphony, oldest orchestra in the Southwest, founded in 1901, but inactive since 1942, when its conductor and business manager were drafted into the Army, is now reorganizing. The orchestras of Houston, San Antonio and Oklahoma City have scheduled concerts for this season that have both nettled and encouraged the local interests. Houston will bring both Alec Templeton and Oscar Levant in February and May, respectively. San Antonio will offer its orchestra with Rudolf Serkin as soloist in February. Oklahoma City will present Kathryn Grayson, singer from the Metro-Goldwyn-Mayer studios, in the spring.

The revival of the Dallas Symphony Orchestra is now in the hands of Arthur L. Kramer on appointment from Mayor J. Woodall Rodgers. The City backed it with a $10,000 grant. Business organizations and trade groups have pledged $70,000 more. It was decided that the project should try to outride the progress of the European war and to begin operations not later than September, 1945. A budget of $200,000 is promised. Among the conductors now reported to be considered are Antal Dorati of the Ballet Theatre and Fritz Kitzinger. now conducting One Touch of Venus in New York.

The Community Course, supported by Southern Methodist University and Temple Emanu-El, has pledged itself to present in Dallas only such musicians as made spectacularly successful debuts on Broadway last season. The first of the trio was Blanche Thebom, who was engaged here several months before her motion picture and Metropolitan Opera contracts were announced. Her recital was extraordinarily successful and drew a crowd of 3,000. She was compelled to give so many encores that they caused her to miss her train, but this enabled her to spend the next day appearing in Army camps and hospitals that sought her services. Ricardo Odnoposoff, violinist, and Witold Malcuzynski, pianist, are the other artists to be heard in this series.

Patrice Munsel opened the Civic Music season with a recital that mainly pleased a sold-out house. Her strictly lyric work excited more enthusiasm than her coloratura. The audience recognized her as a singer with unique natural endowment and effective song projection.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Dec. 15. Philharmonic - Symphony, Szell conducting, CH, A; Sascha Gorodnitzki, pianist, CH, E; Marion Kalayjian, pianist, TH, E.

Dec. 16. Philharmonic - Symphony Children's Concert, Ganz conducting, CH, M; American Youth Orchestra, Dean Dixon conducting, CH, E; Charlotte Bergen, cellist, TH, A; Trapp Family Singers, TH, 5:30 p.m.; Titiana Lamm-Pobers, song recital, TH, E; Theatre of All Nations, CCH, E.

Dec. 17. Philharmonic-Symphony, Erica Morini, soloist, Szell conducting, CH, A; Trapp Family Singers, TH, A; New Friends of Music, Budapest Quartet, Milton Katims, violist, Ralph MacLean, Jules Serpentini, clarinetists; Louis Del Negro, bassoon, TH, 5:30 p.m.; John Harms Chorus with Margaret Harshaw, contralto, TH, E; Constance Berksteiner, soprano, TiH, A; Gentry Nebraska Steele, tenor, CCH, A.

Dec. 18. Louise Meiszner, pianist, TH, E; Polish Chamber Music Concert, with Gordon String Quartet and others, TiH, E; New York City Symphony, Stokowski conducting, City Center, E.

Dec. 19. Duke Ellington, pianist, CH, E; Mt. Holyoke College Glee Club, TH, E; Bell Telephone Chorus, TiH, E.

Dec. 20. Down Town Glee Club, Carnegie Hall, E; Yehudi Menuhin, violinist, and Wanda Landowska, harpsichordist, TH, E; "Concert of the New Jazz," TiH, E.

Dec. 21. Philharmonic-Symphony, Artur Schnabel, soloist, Szell conducting, CH, E; Mary Wilson Voss, pianist, TiH, E.

Dec. 22. Philharmonic-Symphony, Artur Schnabel, soloist, Szell conducting, CH, E.

Dec. 23. Oratorio Society of New York, CH, E; concert of Viennese music, TH, E.

Dec. 24. Philharmonic-Symphony, Artur Schnabel, soloist, Szell conducting, CH, A; Icor Association, TH, E.

Dec. 25. Eddie Condon jazz concert, CH, 5:30 p.m.

Dec. 27. Paul Spivak, pianist, TH, E. Albert Rappaport, baritone, Barbizon-Plaza, E.

Dec. 28. Philharmonic - Symphony, Nathan Milstein, soloist, Rodzinski conducting, CH, E.

Dec. 29. Philharmonic - Symphony, Nathan Milstein, soloist, Rodzinski conducting, CH, A; Dalies Frantz, pianist, TH, E.

Dec. 30. Philharmonic - Symphony, Nathan Milstein, soloist, Rodzinski conducting, CH, E; Variety Program, Greek-American Artists and Authors Assn., TH, E.

Dec. 31. Philharmonic - Symphony, Nathan Milstein, soloist, Rodzinski conducting, CH, A; Schubert Music Society, TH, A; New Year's Eve Festival, TH, E.

Montreal Greets Two Orchestras

MONTREAL.—Les Concerts Symphoniques, in the second pair of programs, had George Szell, of the Metropolitan Opera, as guest conductor and Rudolf Firkusny as piano soloist. The lovely Weber Oberon Overture opened the list, followed by the Brahms First Piano Concerto, in which the pianist handled his difficult assignment splendidly. The shadings in the second movement were particularly notable, and the orchestra scored under Dr. Szell both in the accompaniment to this work and the concluding Fifth Symphony of Beethoven.

Gyorgy Sandor, pianist, was heard in recital at the Ladies' Morning Musical Club open meeting. His recital, ranging from Bach-Busoni, Mozart, Brahms, Chopin, Liszt's B minor sonata, and modern works, showed a formidable display of technic. The club, in existence since 1892, is planning an interesting season. Its second concert presented Rudolf Serkin and Adolf Busch in a superb sonata recital.

The Quebec Music Teachers' Association presented Dr. Jan Lowenbach at the Mount Royal Hotel, who read to a large gathering of its members an article on Smetana and Czech music which was published several months ago in the Musical Courier.

Philharmonic Orchestra Tours

The Philharmonic Orchestra, under Pierre Monteux, distinguished itself in a tremendous program opening with Beethoven's Leonore Overture No. 3, followed by Wagner's Forest Murmurs, Liszt's A major Piano Concerto with Witold Malcuzynski as soloist (which had so fine a performance that the pianist added a Chopin waltz), Berlioz's Fantastic Symphony and the same composer's Hungarian March from Damnation of Faust.

Following the concert, the orchestra under Mr. Monteux played in Toronto, Ottawa and Quebec, this being the first tour of such an extent ever made by a Canadian orchestra.

Shura Cherkassky, pianist, was heard at the YMHA in a recital including a Theme and Variations by Handel, Brahms' Op. 5 Sonata, and two Scarlatti sonatas in D major and F minor, played with clarity and vigor.

Marian Anderson, contralto, was presented here by France-Film, with standing room at a premium. She gave Gluck's Divinités du Styx, a Schubert group, and songs by Fauré and Debussy. Spirituals brought a wonderful evening to a close and received thunderous applause.

Yehudi Menuhin's recital, presented by Henri Bourdon at His Majesty's Theatre, provided great playing and great music. The artist gave his fee to the Victory Loan Drive. He played the national anthems of the U. S. and Canada at the outset. Mozart's A major Sonata, Lalo's Symphonie Espagnole, the Hartmann transcription of Debussy's Lass with the Flaxen Hair, and works of Sarasate and De Falla brought brilliant performances, in which Adolph Baller was the skilled accompanist.

MARY E. COVERT

Cincinnati Music Guild Gives First Concert

CINCINNATI.—Music Hall was the scene of an innovation on Nov. 28 when the recently organized Music Guild made its bow. An audience of more than 2,000 listened to a program including the Xavier University Chorus, the Conservatory of Music Orchestra, the University of Cincinnati Chorus and the College of Music Orchestra, with an opening address by the Mayor of Cincinnati, James Garfield Stewart. The throng was appreciative of the splendid work of the new Xavier Chorus, directed by Helen Gough; the Conservatory Orchestra, with 10-year-old "Skippy" Doppmann as piano soloist, and C. Hugo Grimm as conductor; the University of Cincinnati Chorus, Sherwood Kains directing, and the 70-piece College of Music Orchestra under the direction of Walter Heermann, with Paula Lenchner as soprano soloist, all of whom gave performances that impressed as professional.

The Music Guild, with John W. Haussermann as president, Beatrice Shillito, and Mrs. Philip Geier as the volunteer managers of its activities, promises to exert an important influence. It aims to arouse the concerted efforts and enthusiasms of tonal organizations and music-lovers in making this "a better world through good music." M. G.

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PHILADELPHIA

PHILADELPHIA.—Philadelphia's formal opera season was opened with an exciting performance of Tristan and Isolde by the Metropolitan on Nov. 28 at the Academy of Music. Much interest centered on Blanche Thebom's debut as Brangaene. Her voice is well suited to the taxing role and she portrays the character in a dignified manner. Helen Traubel, the Isolde, and Lauritz Melchior, Tristan, sang with magnificence. The Kurvenal of Herbert Janssen and the able King Marke of Alexander Kipnis who with John Garris and Gerhard Pechner rounded out an excellent cast. Erich Leinsdorf conducted a performance enthusiastically applauded.

Earlier in the month, the Philadelphia Forum presented the Charles L. Wagner production of Verdi's Traviata. Stella Andreva as Violetta and Carlo Morelli as Germont were well cast in their roles, but Jacques Gerard, who sang Alfredo, was not so successful. The performance was conducted by Paul Breisach and staged by Désiré Defrere.

A sparkling performance of Rossini's Barber of Seville was given by the La-Scala Opera Company at the Academy of Music. Hilde Reggiani made an appealing Rosina and Bruno Landi did some fine singing as the Count. Salvator Baccoloni, as Bartolo, added much to the humor of the evening. Carlo Morelli, who sang and acted Figaro in a lively manner, was enthusiastically applauded for his Largo al Factotum. Giuseppe Bamboschek conducted an unusually good performance.

McDonald Suite Premiered

The Philadelphia Orchestra, Eugene Ormandy conducting, gave the premiere of Harl McDonald's new symphonic suite. My Country at War. The work is in four parts, written at intervals, and two sections were heard before. The first, 1941, gives two themes, a call to arms and a picture of home life. Bataan, the second part, performed previously, develops a climax by means of a martial rhythm and recedes to a pianissimo ending. Elegy, the third part, is a well constructed slow movement. The last section, Hymn of the People, is built around the Battle Hymn of the Republic. Mr. Ormandy and the orchestra well deserved the ovation from the audience, as did Mr. McDonald, who had to take several bows. The program also listed the Bach-Ormandy chorale-prelude, Sleepers Awake, Beethoven's Fifth Symphony, and Strauss' Death and Transfiguration.

An excited throng invaded the Academy of Music for the first Youth Concert of the season. Camilla Williams, Negro soprano, who has twice won the Marian Anderson award, sang Mozart's Allelujah, Dove Sono from his Marriage of Figaro and Casta Diva from Bellini's Norma. On the orchestral portion was Schubert's Unfinished Symphony, requested by the audience.

Thomson Leads His Score

Nathan Milstein gave a dynamic performance of the Tchaikovsky Violin Concerto at two Orchestra concerts. On the same program was a Suite for orchestra by Virgil Thomson, conducted by the composer.

Mr. Ormandy and the Orchestra, with first cellist Samuel Mayes as soloist, played Victor Herbert's Concerto No. 2 in E Minor. This work, although not devoid of Herbert's inimitable melodic charm, is written in a serious style. Mr. Mayes proved an able soloist. Another highlight was Brahms' Variations and Fugue on a Theme by Handel, orchestrated by Edmund Rubbra, English composer, well translated into symphonic idiom. The Beethoven Eighth Symphony and L'Apprenti Sorcier by Dukas completed the program.

American Music Heard

The Philadelphia Chapter of the National Association for American Composers and Conductors gave a program at the Art Alliance. Included were composers Elizabeth Gest, Karl Weigl, Josef Wagner, Paul Nordoff, Samuel Barber, William Osborne, Winter Watts, George Walker and Rolf Scheurer. The most impressive of the lesser known works was Walker's Sonata for Violin and Piano in E Minor, the themes being well defined and strongly developed. The artists included four of the composers, Gest, Weigl, Wagner and Walker, all pianists. Other interpretations were by Ruth Carnwath, reader; Vally Weigl, pianist; Alice Howland, soprano; Mary Jane Manegold, soprano, accompanied by Jane Kolb; Marie Shefeluk and Vivian Bertalami, violinists; Gaetano Moliere, violist; and Marion Davies, cellist.

A unique program was presented at the Academy of Music when the First Piano Quartet played under the auspices of the Philadelphia Forum. The quartet (Vladimir Padwa, Adam Garner, Frank Mittler, and Edward Edson) gave an enjoyable program of numbers arranged by its four members, including works of Villa-Lobos and Shostakovich. Also under the Forum sponsorship was an evening of ballet danced by Mia Slavenska, David Tihmar and Company at the Academy of Music. Duo-pianists William Schatzkamer and Mary Bray ably interpreted the musical scores. Choreographies by Slavenska, Tihmar and Celli were effective and understandable.

Stradivari Celebration

Unusual events marked the Philadelphia Art Alliance' American tercentenary celebration of the birth of Antonio Stradivari, from Nov. 13 to 26. Included was a half million dollar exhibition of prized instruments. Talks were given by Curt Sachs and William H. Moennig, Jr. on the master craftsman. Samuel Dushkin played a recital of classic and modern selections on his own rare Stradivarius, accompanied by Erich Itor Kahn. The Curtis Quartet gave a program of chamber music, the first half played on Stradivari instruments once owned by Paganini. For the second half the quartet used instruments made especially for them by William H. Moennig, Jr., distinguished local violin maker. The latter part included a Quartet in B Minor, Opus 11, by Samuel Barber, who dedicated the work to the Curtis Quartet.

Puccini's La Boheme was given by the LaScala Opera Company to a sold-out house. Giovanni Martinelli was the center of attraction. His Rodolfo was remarkable for his youthful impersonation and fine singing, and he kept the performance moving at a lively pace. Mimi was sung by Esperanza Vasquez, a beautiful Mexican soprano, who, although she seemed nervous, made a good impression. Others in the cast were Annunciata Garrotto, Angelo Pilotto, Nino Ruisi and Wilfred Engleman. Giuseppe Bamboshek conducted with his usual authority. H. G.—J. M. K.

Astrid Varnay in Recital at Long Branch

LONG BRANCH, N. J.—Astrid Varnay, soprano of the Metropolitan Opera, with Herman Weigert at the piano, gave a concert under the auspices of the Community Concert Association. The handsome hall of the High School, seating more than 1,000, was sold out, with many standing. Miss Varnay sang a program of arias by Wagner, Verdi and Massenet and Lieder by Schubert, Beethoven, Brahms, Fauré, Tschaikowsky, Rachmaninoff, Barber, Charles and Hageman. Her voice was shown to its best advantage. The warmth and musicianship of her interpretations won her audience. She was received with tremendous applause and gave many encores. D. R.

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NEW PUBLICATIONS ADD INTERESTING SCORES

The response to the RCA-Victor $1,000 awards under the sponsorship of the Chamber Music Guild exceeded all expectations. Over 300 manuscripts were submitted representing 17 Latin-American countries, 43 states including Alaska, the District of Columbia and Puerto Rico. Many of the manuscripts came from the Armed Services and several direct from the battle-line. In addition to the two $1,000 prizewinners—Robert Doellner and Canargo Cuarnieri—six other quartets were given personal honorable mention. They were by Jean Berger, Louis Gesensway and Wallingford Riegger of North America, Jose Ardevol of Cuba, Juan A. Garcia Estrada of Argentina and Claudio Santoro of Brazil. . . .

William A. Mills has been appointed Executive Secretary of the National Association of Music Merchants, Inc. and joined the staff officially on Dec. 1 at the temporary headquarters in Chicago. Mr. Mills was a member of the Ohio Chamber of Commerce and has been an instructor at the National Institute for Commercial and Trade Executives. . . . The American Society of Music Arrangers has just organized its New York chapter. The officers are Lyn Murray, president; Joe Glover, first vice president; Jeff Alexander, second vice president and Ben Ludlow, secretary-treasurer. . . .

The new American Composition project of the National Federation of Music Clubs now stresses promotion of contemporary American works rather than awarding prizes for new works. Mrs. Guy Patterson Gannett, president of the organization, is largely responsible for the adoption of the new program. A survey disclosed that only 38 of the 58 compositions for which the Federation had given over $40,000 in prizes since 1909 could be located, and only 17 were available for current presentation. . . . Carl Fischer, Inc., sponsored a demonstration-lecture on the Implications of the Schillinger Theory of Rhythm by Rudolf Schramm on Dec. 8 at the home of Arthur A. Hauser. . . .

Announcement of the third annual Young Composers Contests of the National Federation of Music Clubs for composers between the ages of 16 and 25 was made by Marion Bauer, who for the third season is in charge of events. Prizes of $100, $50 and $25 are offered. The closing date for submitting manuscripts is April 1, 1945. Entry blanks and further information are obtainable from Miss Marion Bauer at 115 West 73d St., New York, or from H. Merrills Lewis, Woman's College, Furman University, Greenville, South Carolina.

For Piano Solo

SONATINA No. 7, by Stanley Bate. Associated Music Publishers, Inc., New York. $2.

Mr. Bate, young English composer, here again shows a fluent and vivacious talent, with considerable feeling for form and modern harmonic and contrapuntal effects. His style is in the tradition of simplicity and neoclassicism. The three movements of this brief work are a spirited March, a wistful Pastoral, and a concluding Tarantella. Of moderate technical demands, the work is delicated to Mary Cecil Allen.

MY FAVORITE SOLO ALBUM; revised and edited by Maxwell Eckstein. Carl Fischer, Inc., New York. $1.

Ranging from The Marines' Hymn and The Beautiful Blue Danube, to bits from Bach, Beethoven, Grieg, Mendelssohn, Liszt, etc., 62 examples in all, the pieces are for earlier grades of players, who can thus mix study with the best kind of musical pleasure.

MUSIC AT MIDNIGHT, by Alex North. Edward B. Marks Music Corp., New York. 50¢.

A piano number that combines the exhilaration of jazz idiom with an effective use of the traditional resources of the piano, and offers a nostalgic, reflective mood. It is of moderately advanced technical requirements, a rewarding bit for the player who has an instinct for this type of music.

IN THE GLEN (Irish Country Dance), by Louis Sugarman. Edward B. Marks Music Corp., New York. 50¢.

Lilting Gaelic dance idiom is found in this lively and fairly simple work covering some five pages. It is not too difficult to play, and offers a good example of the more conservative type of composition, without any great harmonic novelty.

LEME AND IPANEMA, from 7 Saudades do Brazil, by Milhaud; edited by E. Robert Schmitz. Associated Music Publishers Inc., New York, 50¢ each.

These are a continuation of the E. Robert Schmitz edition of modern piano classics. Mr. Schmitz has won wide recognition for his interpretations of French piano music and it is therefore logical that he should impart his knowledge and understanding of the music in every way possible. Fingering, pedalling, phrasing and dynamics are all given the most careful consideration in these pieces and one may be sure of the authoritativeness of the markings. Excellent for the advanced student as well as the professional pianist.

2 Pianos, 4 Hands

GYPSY LOVE SONG, by Victor Herbert transcribed by Gregory Stone. M. Witmark and Sons, New York. $1.25.

A rather elaborate arrangement of the old popular favorite which could be effectively used as an encore piece. Herbert melodies are always agreeable and this one from the Fortune Teller has enjoyed success for many, many years.

CUBAN OVERTURE, by George Gershwin, transcribed by Gregory Stone. New World Music Corp., Harms, Inc., New York. $4.

Here the pungent rhythms and spicy melodies of the inimitable Gershwin have been deftly transcribed for two pianos. With the exception of a few octave and tricky chord passages, the writing does not make great demands on technical resources but the players must have a flair for the idiom that is so typically Gershwin.

For Violin

LET US HAVE MUSIC FOR VIOLIN; arranged and edited by George Perlman. Carl Fischer, Inc., New York. 2 volumes, 75¢ each.

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Songs

SONGS FROM THE WAR, by Harvey Gaul. (Thoughts of a Sentry While Walking Post, and To a Sailor Son.) Oliver Ditson Co., Theodore Presser Co., Distributors. 50¢ each.

The "sentry" number is a setting of artless but touching words by Pvt. Joe Mancaluso, and is effectively written for high voice, ranging from E flat to A flat above the staff. To a Sailor Son uses a poem from an English newspaper, signed "J. P." and is a rather more elaborate lyrical setting telling of a mother's emotions as she stands on the seashore and thinks of a son in the navy. Range, E flat to F.

THE AIRMEN ARE FLYING, song for medium voice by Philip James. H. W. Gray Co., agents for Novello & Co., Ltd. 50¢.

This is a rather unusual lullaby, which tells the sleeping child that the airmen are guarding both the mother and him. There is a grave conclusion that says "Christ in his heaven gives heed" to their prayer for the heroes' safety. An *andante pastorale*, simply written; the piano accompaniment has some transparent, modernistic harmonies. Range, C sharp to E.

COME SWEET AND LOVELY, SOOTHING DEATH, text from Walt Whitman, music by George Kleinsinger. Oliver Ditson Co., sole distributors, Theodore Presser Co., Philadelphia. 50¢.

A forceful, earnest number which includes some passages to be sung tenderly, and others proclaimed with breadth and dramatic effect. The vocal line is more or less declamatory. The final note is a high C if desired, though an optional lower F is provided.

NIGHT THOUGHTS (NOTSCH), Russian tone picture, music by Boris Levenson, Russian poem by Ivan Bounin, English version by Bernard Grebanier. For low voice and piano or organ. Hargail Music Press, New York. 50¢.

A rather pensive song, true to the Russian style of introspective feeling, is this lament beginning "Sad the night is . . . Weighed with love and grieving, O my heart!" A very brief number, but of great richness of emotion and tonally effective in the Slavic idiom. It ends *pp* on sustained G.

HOLD FAST YOUR DREAMS, words by Louise Driscoll, music by Charles T. Maclary. John Church Co., Theodore Presser Co., Phila., distributors. 40¢.

An extremely simple, brief song which recommends "within your heart keep one, still, secret spot where dreams may go." The vocal line is unpretentious and the conclusion of this singable bit of lyricism is *ppp*. Range, an octave, from F.

O MIO FERNANDO (Donizetti), REGNAVO NEL SILENZIO (Donizetti), O BEAU PAYS DE TOURAINE (Meyerbeer), THE GYPSY (Arditi) and SONG OF THE NIGHTINGALE (Massé), all arranged and edited for coloratura voice and piano by Estelle Liebling. G. Schirmer, Inc., New York. The first number, 60¢; the second, $1 and the latter three, each 75¢.

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THE MUSICAL PARADE

By THE STAFF

Social Events.

Maestro Ettore Verna and his charming wife held a festive party at their Parc Vendome apartment to celebrate the Metropolitan Opera debut of the Maestro's artist-pupil, Martha Lipton, as Siebel in Faust, the opening performance of the season. . . . The Soviet Ambassador and Mme. Gromyko gave a reception in honor of Maria Kurenko at the Russian Embassy in Washington, following the concert of the Chamber Music Guild when the soprano was soloist with the Guild Quartet in an all-Russian program. . . . That was a merry cocktail gathering at Robert Shilton's not so long ago. And there were a lot of distinguished cocktailers too, among others Mr. and Mrs. Lionel Feuchtwanger, Elsa Fiedler, Rose Dirman, Vera Avar, Henry Cowell, Sascha Votichenko, Oskar Kosches and Ned Jaakobs.

. . . After the Achrons (Lea and Isidor) gave their Town Hall recital on Nov. 17, their friends, the Hollanders, held a party for them, at which about 100 admirers fêted the artistic pair.

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Ellen Ballon, Canadian pianist, gave a reception on Nov. 28, in honor of Ralph Gustafson, whose new collections of poems, Fight Into Darkness, has just been published. Among those present were: Mr. and Mrs. Morris Ernst; Mr. and Mrs. Paul Creston; Mrs. Igor Gorin; Fannie Hurst; Esme of Paris; Edna Ferber; Jean Starr Untermeyer; Mr. and Mrs. Arthur Judson; Mr. and Mrs. Henry Seidel Canby; Mr. and Mrs. Samuel Chotzinoff; John McCaffrey; Bennett Cerf; Barbara Williams of the London Daily Telegraph; Harold Vinal, Sally Ryan, Mr. and Mrs. Jacques de Manasce; Georges de Batz; Al Kornfeld of Conde Nast Publications; Constance Hope of RCA Victor; Mr. and Mrs. Ian Ballantine of Penguin Books; D'Arcy Edmondson of British Information Services; Mr. and Mrs. Padraic Colum; Mr. Mark Van Doren; John Erskine; Ilka Chase; Sam Behrman; Jon Stroup; Leonard Warren; Mr. and Mrs. Kyrall Schabert; Mr. and Mrs. Erich Leinsdorf; and Wing Commander John Woolridge, whose Solemn Hymn to Victory was recently played by the Philharmonic Orchestra under Rodzinski.

Tonal Tattling.

Now that civilian planes have been grounded, including Iturbi's, he pilots a motor cycle which he habitually rides at top speed. Aside from his hurry complex, his music and film activities, and his picture collection, his other great pleasure is his two granddaughters, aged 6 and 7. They take piano lessons, but not from Iturbi. "Grandfathers," he says, "do not make good piano teachers." (But Katherine Hepburn and Spencer Tracy are studying with him.). . . . Shura Cherkassky, Hugh Thompson and Edward Kane were rousing hits at the Lotos Club recent Club Nite for members only. . . . Are you waiting as anxiously as the rest of us for Meistersinger and Coq d' Or at the Metropolitan this winter? . . . Rumor has it that Henry Simon, music editor of P. M., is headed for matrimony. . . . Ask Prof. Jacques Stueckgold what he thinks of aces-up in a draw-poker game. . . .

Grace Moore's father, who died recently, left a large fortune. . . . Bob Burns, whose ambition it was to play his bazooka at Carnegie Hall, finally achieved it several weeks ago, when he was permitted to use the hallowed stage —but with the house empty! . . . . Sol Hurok is said to have accepted a ballet (for the Russe troupe) called Spectre de la Billy Rose. . . . Ruggiero Ricci, violin star, now is playing at the fourth desk in the string section of the Santa Ana Army Base Orchestra. . . . The erstwhile wife (since remarried) of Enrico Caruso, has written a book on his life and death, to be published by Simon and Schuster in 1945. . . . Seven members of Pierre Monteux' family were killed during the Nazi occupation of France.

At their third monthly meeting of this season, The Bohemians gave a program in memory of the late Georges Barrère. Dr. Walter Damrosch spoke, and music was played by Carlos Salzedo, Horace Britt, Arthur Lora, Daniel Guilet, Carl Dies and others.

. . . Eddy Brown, former concert violinist, now devotes his entire time to musical radio programming. He headed that department at WOR, later at WQXR, and now is musical counsellor at WLIB.

. . . Marie Volpe, Miami music manager, has a 15-minute radio program there, introducing celebrities, including the soloists of the Miami Orchestra. . . .

In Squall off Florida.

Angel del Busto and his wife, Gladys Mayo, passengers in a Pan-American clipper returning from a Puerto Rican tour recently, were caught in what they describe as a "short and terrifying squall" off Cuba. "Were we not relieved to be greeted by Florida's brilliant lights as we neared the Coast!" Miss Mayo writes. The trip was arranged by the music department of the University of Puerto Rico, and provided for the return of a distinguished native son, Mr. del Busto having been born in Puerto Rico.

Hitler's Funeral Music.

If Gestapo Chief Heinrich Himmler makes good his threat to stage a real-life Götterdämmerung by blowing up Hitler's mountain retreat at Berchtesgaden and Der Führer with it (as reported in a UP dispatch from London dated Nov. 13), Helen Traubel, the Brünnhilde of the Metropolitan, says that she will appropriately celebrate the event by a short-wave broadcast around the world of the Immolation Scene from the final opera in Wagner's Nibelungen Cycle.

Composition Contest to Be Held by Delta Omicron

A second Music Composition contest to be held by the National Board of Delta Omicron, National Professional Music Sorority, is announced by Mrs. Esther Cox Boberg of Alexandria, Va., national president. The board of judges is the same as in the previous contest; Dr. Albert Noelte, Dr. Howard Hanson, Dr. Eugene Goossens, Dr. Joseph Clokey, and Dr. Carl Eppert. A $100 War Bond will be awarded the winner.

Compositions, vocal, instrumental, ensemble, choral and orchestral, may be submitted under the following rules:

The contest is open to any woman composer now resident in the United States. No composition may be submitted which has been previously published, publicly performed under professional auspices, or been awarded a prize in any previous competition. Entries must be sent under a nom de plume to Mrs. Elmer L. Hess, Contest Chairman, 6218 Orchard Lane, Cincinnati, 13, Ohio. Entries must be accompanied by a sealed envelope containing full name and address of composer and brief biographical details. Fifty cents for mailing should accompany the composition. Entries should be submitted by March 31, 1945. Time of performance should not exceed fifteen minutes.

Mu Phi Epsilon Activities

The national president of Mu Phi Epsilon, Ava Comin Case of Ann Arbor, Mich., this fall visited chapters in Cleveland, Chicago, Kansas City, Manhattan and Milwaukee. While in Cleveland, she gave a concert at Baldwin-Wallace College; in Kansas City, appeared in the opening concert for the traditional Mu Phi Morning Musicales which are open to the public and by means of which the Mu Delta Chapter of the sorority in Kansas City augments its scholarship fund. On Nov. 12, the Chicago chapters from The American Conservatory, Chicago Musical College and Northwestern University, and the Alumnae Chapter of the Chicago area entertained with a musicale and supper in Mrs. Case's honor at the home of Mrs. Harold Sherman in Willmette, the program given by members of the Iota Alpha Chapter (Chicago Musical College) and Mrs. Case, Nov. 13, in celebration of Founders' Day, Mrs. Case was heard in recital at the Women's College Club, Milwaukee, for members of the Milwaukee Alumnae Club and Mu Phis from the surrounding territory.

Margarette Walker, national first vice-president of Los Angeles, recently visited chapters in San Francisco, Eugene and Salem, Ore. At Willamette University, Salem, Mrs. Walker was initiated as an honor alumnae member of the social sorority, Pi Beta Phi, at its installation there.

Mu Phi Epsilon announces its biennial Original Composition Contest open to members of the sorority only and under the direction of the national second vice-president, Dr. Charlotte Klein of Washington, D. C. There are prizes for each of the six classes including solo and ensemble groups. The judges are:

Ernst Krenek, Dean of Fine Arts, Hamline University, St. Paul; Joseph Clokey, Dean of Fine Arts, Miami University, Oxford, O; and Philip James, Professor of Music, New York University, Washington Square College, N. Y.

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Activities of the Artists

The New York Philharmonic-Symphony Orchestra, with George Szell, conductor, will give a volunteer concert at Camp Joyce Kilmer, N. J., on Dec. 19, under the auspices of USO-Camp Shows.

The Oratorio Society of New York, now in its 72nd consecutive season, will present its 121st performance of The Messiah on Dec. 23 at Carnegie Hall, New York. Further plans of the society for this season include a performance of the Bach B minor Mass in its uncut version on Mar. 27 and a performance of Parker's Hora Novissima on May 8.

Alexander Uninsky, Russian pianist, was soloist with the newly re-organized Louisville Philharmonic Orchestra on Nov. 28 and 29. He played the Tchaikovsky Concerto and the orchestra was under the direction of its permanent conductor, Robert Whitney.

Delia Calapai, pianist, played two groups of piano pieces at the Sarah Gorby concert in the Brooklyn Academy of Music on Nov. 21, and is scheduled to perform a program by contemporary composers on Dec. 17 for the ISCM and an all Beethoven program at the National Arts Club on Dec. 27.

The U. S. Naval Training Center, Great Lakes, Ill., presented a program on Nov. 16 featuring John Carter, CSP, Lucielle Browning, Selma Kaye, Virgilio Lazzari, Leonard Warren. The Great Lakes Concert Orchestra was conducted by Fausto Cleva, general artistic director of the Chicago Opera.

Edwin Hughes was guest speaker on Dec. 10 at a musical tea given by the Philadelphia chapter of the National Guild of Piano Teachers. His subject was the advantages of preparation of piano students of all types, the slow as well as the gifted, for entry in the Annual National Piano Playing Auditions, sponsored from coast to coast by the Guild.

Joseph Osborne, recently honorably discharged from the Army, is re-opening his violin studio in New York.

The Mozart Chamber Orchestra, Robert Scholz, conductor, opened its fourth season of concerts on Dec. 10 at The Playhouse on Grand Street, New York. Other concerts are announced for Mar. 18 and Apr. 15. Soloists include Emanuel Vardi, violist, now in the Navy, and Lois Wann, oboist. An innovation on the final program will be a marionette opera, Scenes from the Life of Mozart, staged by Otto Kunze with soloists and the orchestra.

Robert Shilton, baritone, sang for the soldiers at Governor's Island under the baton of Salvatore dell'Isola on Nov. 20 and 26, appeared in a concert version of Cavalleria Rusticana at Times Hall, New York, under Emilio Roxas.

Conrad Thibault, baritone, will interrupt his extensive concert season to go overseas on a USO tour at Christmas time. With him will be Hazel Hayes, soprano, a violinist and a pianist.

Avron Twerdowsky, cellist, accompanied by Alexander Stock, gave a recital on Dec. 3 on the War Stamp Concerts series at Brooklyn Museum. It was broadcast over WNYC.

The League of Composers invited its membership to the New York City Center on Nov. 21 to hear Leopold Stokowski and the City Symphony perform Arnold Schoenberg's Kammersymphonie No. 2, in honor of the composer's 70th anniversary. For 20 years the League has been active in presenting Schoenberg's works to the American public.

Arved Kurtz, violinist, raised $85 in War Bonds in his fourth War Bond Concert at Hunter College, New York, on Nov. 27, with Vladimir Padwa at the piano.

The Associated Music Teachers League met on Nov. 16 in Steinway Concert Hall, New York. Speakers were Elsie Peck Ravitch and Ruth Beeson, who also played cello solos. Songs and piano solos were offered by Nora Hellen, soprano, and Marian Kalayjian, pianist.

ERNO BALOGH,
pianist-composer, will have six appearances in New York this season. He played at the opening concert of the Frick Collection, Oct. 15. Feb. 4, he appears at the Kaufman Memorial concert; Feb. 17 in the Washington Irving Series, and plays in a series of three Chamber Music concerts at the Brooklyn Academy of Music, Apr. 10, 17 and 24. (Photo by Suse Byk.)

Sondra Bianca Touring Soloist With Montreal Philharmonic

Sondra Bianca, young American pianist, was reengaged to be guest soloist on tour with the Montreal Philharmonic Orchestra early in December. The orchestra's tour covers Montreal, Ottawa, Quebec, Toronto and other cities of eastern Canada. This is the first Canadian orchestra to fill such an itinerary.

Minneapolis Features "Homecoming"

By EARLE G. KILLEEN

MINNEAPOLIS. — Homecoming festivities of the University of Minnesota students always have prior claim upon Northrop Auditorium, so the second concert of the Minneapolis Symphony was moved from Friday night to Saturday, when Dimitri Mitropoulos conducted Serenade for strings by Tchaikovsky, The Island of the Dead by Rachmaninoff and Vaughan Williams' London Symphony. While the somber moments were somewhat overpowering, the lighter pages in the symphony were treated in a sprightly and engaging manner.

The first concert of the University Artists Course introduced Helen Jepson, soprano, and Charles Kullman, tenor, in a joint recital at Northrop Auditorium. Duets from Traviata, Manon, Faust, and Boheme, a group of airs by each singer with encores from modern stage successes supplied an operatic flavor which captivated the huge audience. Stephenson Barrett was at the piano.

Fritz Kreisler demonstrated his amazing drawing power when an extra concert was necessary to accommodate those who could not secure tickets for the regular Symphony event the previous day. He played four major works, concertos by Mozart, Viotti, Kreisler and the Paganini Concerto piece arranged by himself. Mitropoulos, at the two concerts, conducted the Haydn "Kettledrum" symphony, Till Eulenspiegel by Strauss, the Mozart G Minor Symphony, an engaging Ozark Set by Siegmeister.

A concert when conductor, players, soloist and audience united upon an elevated plane took place when Robert Casadesus shone as guest artist with the Minneapolis Symphony. The program consisted of an orchestral Suite No. 3 by Mr. Casadesus, the "Coronation" Concerto by Mozart, a suite from the ballet Le boef sur le toit by Milhaud and the Concerto for the left hand alone by Ravel. Everything was supremely right and glowing both in the solo and orchestral performances.

New Score Heard

David Diamond's Rounds for Strings, dedicated to Mitropoulos, was given its first performance at the fifth subscription concert. The conductor extracted every biting edge from the brilliant score, and was given an ovation. Bach's Brandenburg Concerto No. 1 began the concert bravely, and the Moussorgsky-Ravel Pictures at an Exhibition closed it boldly, with sensitive regard for contrast. Dusolina Giannini, soprano, sang colorfully in airs by Mozart and Wagner, and gave two Strauss songs as encores.

The S.R.O. sign ruled at the two recent concerts of the Apollo Club in the Lyceum Theatre. The Club constantly improves under the direction of William McPhail, and sang three groups of songs with sparkling precision and vigorous sonority. James Melton, Metropolitan tenor, in two groups added new admirers to his local devotees.

Witold Malcuzynski, guest pianist for the first time with the Minneapolis Symphony, on Dec. 1, impressed the huge audience. He made the Chopin Concerto No. 2 important, almost momentous, in its effect on hearers. Mitropoulos performed another piece of wizardry with the orchestral part. The Franck Symphony sounded a bit on the bombastic side, with moments, however, of singular devotional depth. Les Eolides by Franck served as a delightful introduction to the symphony.

Two instrumental groups were presented in initial appearances during November, The Minneapolis String Quartet with Paul Oberg pianist, in Music Hall, and the Northwest Sinfonietta, Henry Denecke, conductor, at the Art Institute.

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IN SCHOOLS AND STUDIOS

Bertha Foster Resigns As Dean of Miami Univ. Music School

MIAMI, FLA.—Bertha Foster has announced her resignation as dean of the school of music of the University of Miami, a post she has held since the school's beginning. Miss Foster signed the original charter of the university, is a member of practically every music organization in Florida and has helped to found many of them. She will continue to teach organ at the university until another teacher is appointed, and continues as organist and choirmaster of All Souls Episcopal Church.

The Don Cossack Chorus, conducted by Serge Jaroff, was heard at Miami Edison High School on Nov. 30, in a benefit concert presented by the Miami Lions Club.

Concerts under the auspices of the University of Miami are announced: Jan. 21, Maria Kurenko; Feb. 18, Percy Grainger; Mar. 4, Mischa Elman; Mar. 18, Lewis Eley; May 13, Jean Bedetti; also a chamber music festival of three concerts by the Roth String Quartet the week of Apr. 8.

Helen Chase Students Appear

Activities of artist-students of Helen Chase, of New York, include the appearance of Jeanne Lee and Adele Jakiel, mezzo-sopranos, and James Landi, tenor, in the recent Shubert revival of Robin Hood on tour and in New York. Miss Lee will be affiliated with the New Opera in their forthcoming presentation of Prince Igor in New York. Lillian Stephens, soprano, was soloist before 36 club managers in the Town Hall Club Rooms on Nov. 28, with Miss Chase at the piano. Among other engagements, Miss Stephens has sung for several Victory Bond programs of the USO. Wanda Rysz, coloratura soprano, was soloist for the Business and Professional Woman's Club on Long Island on Nov. 15. Jeanne Lee has been contralto soloist in various churches in New York and vicinity, and is scheduled for programs in Miami, Fla. Harold Ross, baritone, is soloist at St. Luke Church, New York. Ruella Curtiss, soprano, will be featured at a gala program sponsored by the D. A. R. in Hartford, Conn., on Dec. 15. Mrs. Curtiss is a member of the Connecticut Opera and of the quartet in one of the prominent Hartford churches.

Juilliard School Events

Oscar Wagner, dean of the Juilliard Graduate School, New York, played the Beethoven Piano Concerto in C minor with the Plainfield Symphony Society, Plainfield, N. J., on Nov. 20.

On Nov. 6, the birthday of Ignace Jan Paderewski, the Juilliard School of Music received as a gift from Sigismond Stojowski records of two addresses made by Paderewski, one when he was Premier of Poland. A short program was played by Mr. Stojowski.

The Orchestra of the Juilliard Graduate School, Dean Dixon conducting, gave a concert on Nov. 18 at the school's concert hall. Jane Boedeker, contralto, was soloist in Albert Stoessel's arrangement of Bach's Come Sweet Death. Other numbers were by Cherubini, Stoessel, Mendelssohn and Beethoven.

Marie Roemaet-Rosanoff for Peabody Faculty

Marie Roemaet-Rosanoff has been re-engaged by the Peabody Conservatory of Music, Baltimore, to conduct classes in cello, chamber music and advanced pedagogy. Mme. Rosanoff has been the cellist of the Musical Art Quartet since its inception, has just completed a tour of the Middle West and is now presenting a series of concerts at the Providence Museum of Art. She has evolved methods of cello study which she believes simplify technical development and shorten the period of study. Mme. Rosanoff is solo cellist of the Baltimore Symphony.

Harriot Eudora Barrows Artists Heard

Among numerous active singers from the New York studio of Harriot Eudora Barrows is John Metcalf, baritone, who has been engaged to sing in the Brahms Requiem with the Handel and Haydn Socity of Boston. Besides Mr. Metcalf, the following singers from the Barrows studio have appeared as soloists with the Handel and Haydn Society: Geneva Jefferson, soprano; Elsie Losell Hawkins, contralto (three engagements), Vera Keane, contralto (twice), Alice Kimball, soprano.

Dorothy Hunniford, contralto of West Park Church and the Brooklyn Temple, sang her 29th engagement for the Gardner Museum, Boston, on Dec. 14. Dorothy Horan, contralto, will give a program for the Woman's City Club of Boston on Christmas Eve. Miss Horan has appeared for the Gardner Museum this season. S/Sgt. John P. Herrick has sung for soldiers' shows at Camp Stewart, Ga., Suffolk Air Base, L. I., N. Y., and twice in Newport News, Va. His next engagement is with the Junior Chamber of Commerce at Savannah. Robert Gibb, tenor, has appeared for the Admiralty, singing for them and helping them to sing. An engraved watch has been given to him in appreciation.

Mannes School Students to Sing Don Giovanni

The opera class and orchestra of the Mannes Music School, New York, will give a concert performance of Mozart's Don Giovanni on Dec. 19, under the direction of Carl Bamberger and Ralph Herbert.

Mr. Herbert, who is known to New York audiences for appearances in the baritone role of Eisenstein in Rosalinda, on Dec. 10, sang Schubert's cycle, Die Winterreise, at the Mannes School, with Mr. Bamberger at the piano. The concert was for the benefit of the Scholarship Fund.

Concerts at Syracuse University

SYRACUSE, N. Y.—November music activities at Syracuse University included a recital by students of the music department of the College of Fine Arts. Those appearing were: members of the ensemble class under Prof. André Polah; from the piano department, Sarah Woodford and Marjo Ray Griswold; voice, Jane Notarthomas (with Genevieve DeSantis at the piano) and Eva Clapp (Marilyn Byer at the piano); organ, Dorothy Alvord; and (strings) the Lemberg Quartet. The University Symphony Orchestra, Mr. Polah, conductor, gave its second concert in the College of Fine Arts Auditorium. Harold L. Butler, dean of the School of Fine Arts, was narrator in Prokofieff's Peter and the Wolf.

Pageant at University of Chicago

The seventeenth annual Christmas Pageant of the University of Chicago was presented in Rockefeller Memorial Chapel, Chicago, on Dec. 10 and 11 under the direction of Mack Evans, director of chapel music at the university. The University of Chicago Choir, under the direction of Mr. Evans, and the University Dancers, directed by Katherine Manning, instructor in physical education, will present A Mystery For Christmas, pageant written by Howard D. McKinney of Rutgers University. Gifts from the congregation of food, clothing, toys or money will be given to the children of the University of Chicago Settlement.

Lucile Kellogg Studio Program

Lucile Kellogg presented artist-pupils in an evening of song at her New York studio on Nov. 18. The program was a highly varied one, ranging from the classic repertoire to folksongs; and a group of popular numbers sung by Mary Kovach, who used a microphone, demonstrating Miss Kellogg's training in this special technic. Catherine Berberian's offerings included a Russian folksong and Siroohis by Seroanty Diantz, with Hahn and Buzzi-Peccia works, and she added Stormy Weather for an encore. The more conventional concert repertoire was represented by Lucile Hatten, Stephania Sniezna, Francine Lewis, Margaret Rowe and Marian Adams. Miss Sniezna, sixteen years old and of Polish origin, began to study with Miss Kellogg two years ago. She sang with great feeling and understanding, as did all the artists. It is unusual to find such young and attractive girls endowed with pleasing voices and trained with thoroughness. H. Spencer McEvoy at the piano proved an adept accompanist. Josephine Hooker, another Kellogg artist-pupil, plans three concerts later in the season.

Amy Ellerman Singers Will Appear in Oratorios

Many artist-students from the New York studio of Amy Ellerman have appeared or will be heard as soloists in The Messiah in and near New York during the holiday season. These include: Barbara Stevenson, soprano, appearing with the New York Oratorio Society, Carnegie Hall, New York, Dec. 23, and the Norwalk Oratorio Society, Norwalk, Conn., Dec. 12; Maria Mendoza, soprano, with the Oratorio and Festival Association, Yonkers, N. Y., Dec. 12; Elsie MacFarlane, contralto, with the Norwalk Oratorio Society, Dec. 12, and at the Marble Collegiate Church, New York, Dec. 10, with the Newark Oratorio Society, Jan. 15, and with the Octavo Choral Society, Scotia, N. Y.; Henrietta Green, soprano, with the Bloomfield Federation of Music, Bloomfield, N. J., Dec. 3, and in Ridgewood, N. J., Dec. 17; Carlyle Bennett, tenor, with the Fairfield Choral Society, Fairfield, Conn., Dec. 12, and at the Marble Collegiate Church, New York, Dec. 10.

Institute Scholarship Awarded

The Institute of Musical Art of the Juilliard School of Music, New York, has awarded the Margaret McGill Scholarship in singing to Edith M. Gordon of Canton, Ohio, according to announcement by George A. Wedge, dean.

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PACIFIC COAST

BERKELEY, CAL.—The first event of the Oakland Forum Artist Series was a performance of the Gypsy Baron, a new adaptation of the Johann Strauss' operetta by George Mead, presented with orchestra, chorus and corps de ballet. Other events for the season will be Igor Gorin, baritone, March 6; Artur Rubinstein, pianist, April 17; Lauritz Melchior, tenor, May 11; and Patrice Munsel, soprano, May 25. All programs will be given at the Oakland Auditorium Theatre.

William E. Chamberlain's Pop Concert Series opened at the Oakland Auditorium Theatre, Dec. 2, with Argentinita, Spanish dancer, and her company. On Jan. 27, the Don Cossacks will be heard, Serge Jaroff, conducting; on Feb. 24, the Adolf Busch Little Symphony; and April 10, Joseph Szigeti, violinist. At the University of California, in Berkeley, Feb. 11, Marian Anderson, contralto, will be heard in recital.

The Oakland Board of Park Directors closed the season at Woodminster Bowl, Joaquin Miller Park, with a series of excellent recent programs, including scenes from the life of Joaquin Miller, written by Juanita Miller, with music composed and orchestrated by Florence Colby Battram, played by an ensemble orchestra, Orley See conducting; an International Dance Festival presented by the Folk Dance Federation of California; Rigoletto, sung by the Pacific Opera Company, Arturo Casiglia conducting; and a symphony concert, under Dr. See, with Elwin Calberg, pianist, soloist in the Grieg Concerto, and Florina Monroe, soprano, heard in songs with orchestra.

Other Oakland events of recent date were a concert by Esther Anderson, dramatic soprano at the Oakland City Club and the presentation by a visiting company of the operetta, The Waltz King, music by Johann Strauss, with Margit Bokor in the leading role.

MRS. F. H. REDEWILL

Virginia MacWatters for Broadway

Virginia MacWatters, coloratura soprano, lately in California, where she appeared with the San Francisco Opera, as soloist with the Los Angeles Philharmonic, and fulfilled commitments in Hollywood, will return East to take the lead in a Broadway production. Details will soon be announced by William L. Stein, Inc., her exclusive manager. Miss MacWatters sang over 600 performances of Rosalinda in New York and on tour. When the show closed, she sang on the radio before going to St. Louis to appear in operetta with the Municipal Opera. She sang concerts and broadcasts on the Pacific Coast before her San Francisco Opera season, in which her roles included Musetta (Boheme), Olympia (Tales of Hoffmann), Micaela (Carmen), Oscar (Masked Ball) and the title role in Secret of Suzanne.

Dayton Welcomes Operas

DAYTON, OHIO—One of the heaviest seasons in Dayton's musical history got under way here recently with six performances by the San Carlo Opera with Anna Kaskas as guest artist. The Junior Association of Commerce sponsored the opera series which included performances of Aida, Cavalleria Rusticana and Pagliacci, Faust, Rigoletto, the Barber of Seville and Il Trovatore.

Nadine Conner, Jacques Gerard and Daniel Duno headed the cast in Charles Wagner's production of La Traviata given a week later under the sponsorship of Chester Anderson. Additional recent concerts on this series were presented by Helen Traubel and more recently Bidu Sayao and Richard Crooks, in joint recital. Nathan Milstein appeared with the Dayton Philharmonic orchestra in its opening concert of the year. The Philadelphia Orchestra, under Eugene Ormandy, inaugurated the Civic Music Association programs for the winter. Some 60 other concerts have been scheduled for Dayton during the 1944-45 season. BETTY A. DIETZ

Althouse Pupil Gives Recital

Theresa Kalinovsky, a lyric-coloratura soprano, a pupil of Paul Althouse, was presented in a recital of the American Women's Association on Dec. 5. Miss Kalinovsky showed considerable promise with regard to her vocal development, and appealed to her listeners by the fresh and spirited way in which she "put over" her songs. She was accompanied by Marjorie Brown.

CARL BRICKEN,
Musical Director, Seattle Symphony Orchestra.

Seattle Lauds Orchestra Lists

SEATTLE, WASH.—Carl Bricken, newly appointed musical director of the Seattle Symphony Orchestra, strengthened his already splendid "first impression" in his second and third concerts of the regular subscription series. The Franck D Minor Symphony, chosen as the major symphonic work on the evening's list. is a real test for the interpretative qualities of any conductor, and Bricken revealed himself as adequate to every demand. In the Sibelius Symphony No. 7, presented later, there were shadings of tonal colorings so frequently lacking in younger conductors' efforts, and Bricken again displayed that the task of putting the Seattle orchestra back among the major symphonies of the country is well within his capabilities. Particularly gratifying has been the finesse in ensemble which he has been able in such a short time to achieve. Each of the concerts has been repeated with increasingly large audiences, for news of orchestral fare travels fast—particularly when it is good fare. The orchestra was heard in the first of a series of broadcasts for the Standard Oil Company on a recent Sunday evening. Jean de Rimanoczy, concertmaster, gave a brilliant performance of the Introduction and Rondo Capriccioso of Saint-Saens. J. H.

Lapham in Mexico

Claude Lapham, pianist and composer, made appearances in Mexico in the early fall, playing over the radio, presenting concerts at the Hotel Reforma (with assisting artists) and the Palace of Fine Arts, Mexico City, and giving the American premiere of his Concerto Oriental with Symphony Orchestra of Carrillo. In November Mr. Lapham presented a program entitled Oriental Impressions for the Matinee Musical Club of Hollywood. He was assisted by Eleanor Everett, Elane Arden, and Gracella Dellet, sopranos; the dancers, Lola and Chata Tovar, David Lober, Frances Gerber, Katherine Kaville and the Lober Trio; and a native Hindu orchestra.

John Warren Erb Conducts Christmas Music

Among the most active and versatile choral and orchestral conductors in the metropolis is Dr. John Warren Erb, who divides a crowded schedule between New York University and Lafayette College, where he is conducting a

JOHN WARREN ERB

Christmas season of appropriate music. On Dec. 3 Dr. Erb presented the Christmas Oratorio of J. S. Bach in Zion Lutheran Church, Easton, Pa., with the Musical Arts Chorus of Easton. Charles Straub, organist, Mrs. Warren Kress, pianist, accompanied the performance. Herbert Wood, well known baritone of New York and San Francisco, was a featured soloist.

Dr. Erb will conduct the impressive Vesper Service in Colton Memorial Chapel at Lafayette College on Dec. 17, using the combined groups of the Lafayette College Choir and the Musical Arts Chorus, more than 100 singers being heard in the Carols and Bach selections. On Dec. 21, he directs the New York Symphonic Society of the School of Education in a Christmas program, Prof. Frank Luker and Prof. Luther Goodhart assisting.

Recently Dr. Erb's studio was the scene of a gathering of musical celebrities, when he presented to his friends, Dr. S. F. Burns, the new chairman of Music Education at New York University, Mrs. Burns and their daughter and son. Among those present were:

Chancellor and Mrs. Harry Woodburn Chase, Dean and Mrs. E. George Payne, Associate Dean and Mrs. Ralph Pickett and daughter, Dr. William Sears, Friedelind Wagner (granddaughter of Richard Wagner), Mrs. Frank Damrosch, Mrs. Edgar Stillman Kelley, Caroline Beebe, Dr. and Mrs. George Gartlan, Dr. Philip James, Mr. and Mrs. Edwin Hughes, Lilla Belle Pitts, Kitty Cheatham, Clara Sanford, Bertyne Ne Collins, Mr. and Mrs. Harold Luckstone, Mr. and Mrs. Gordon Bailey, Mr. and Mrs. Frank Luker, Mr. and Mrs. Eastwood Lane (Modena Scoville), Mr. and Mrs. Robert Hoffman, Arthur Brandenburg, Hazel Collins, Mr. and Mrs. Alexander Richter, Mr. and Mrs. Paul Weber, Dr. and Mrs. Edward Stringham, Dr. Herbert Stavely Sammond, Charles Haubiel, Felice Haubiel, Mr. and Mrs. Carl Tollefsen, Bogumil Sykora, Mary Brown, Marion Bauer, Flora Bauer, Mary Craig, Mr. and Mrs. Joseph Fischer, Francis Rehman, Professor and Mrs. Anders, Emile, Professor Harry Feldman, Mr. and Mrs. Jenö Bartal, Rose Bartal, Rita Rothman, Mr. and Mrs. Stanley Douglass, Mr. and Mrs. Morris Strassman, and Ruth Strassman.

The guests were entertained by a brief piano recital by Ruth Strassman, who played numbers by Liszt, Couperin and Ravel, and was enthusiastically received. She is a pupil of Egon Petri, Mme. Olga Samaroff and Mme. Vera Preso.

Liversidge to Advise on British Tours

Hugh Liversidge, Musical Courier's valued British representative for many years, is filling the role of counsellor and friend to Britain's leading musicians. Among his many activities, he is editor of The Midlands Musician, the monthly journal of the City of Birmingham Orchestra, whose music director is the well-known British conductor, George Weldon, and whose president is the Lord Mayor of Birmingham. Mr. Liversidge similarly edits The Northern Musician, published by the Northern Philharmonic Orchestra, of which Dr. Heinz Unger is conductor. He is also joint editor and manager of Britain's popular and widely read music monthly, The Gramophone Record and Home Musician.

In view of the fact that Britain's music life has greatly changed, Mr. Liversidge has consented to act on our behalf as free confidential adviser to musicians intending to visit Britain after the war. Inquiries may be addressed to Hugh Liversidge, care of Musical Courier, 119 West 57th St., New York 19, N. Y.

Rose Goldblatt Plays South American Works

Rose Goldblatt, Canadian pianist, recently played a group of South American works in concert at the Brooklyn Academy of Music, an appearance which represented something of a feat, as Miss Goldblatt had seen the scores for the first time only three days previously. The pianist originally scheduled for the program injured a finger, and Miss Goldblatt's manager asked her to fill the vacancy. She accepted, studied intensively, and played the engagement, with the result that members of her audience asked whether she specialized in South American music. Miss Goldblatt played works representative of Peru, Brazil, Argentina and Cuba. Earlier in the week, the pianist was a soloist at the Stage Door Canteen, playing Liszt and Chopin pieces.

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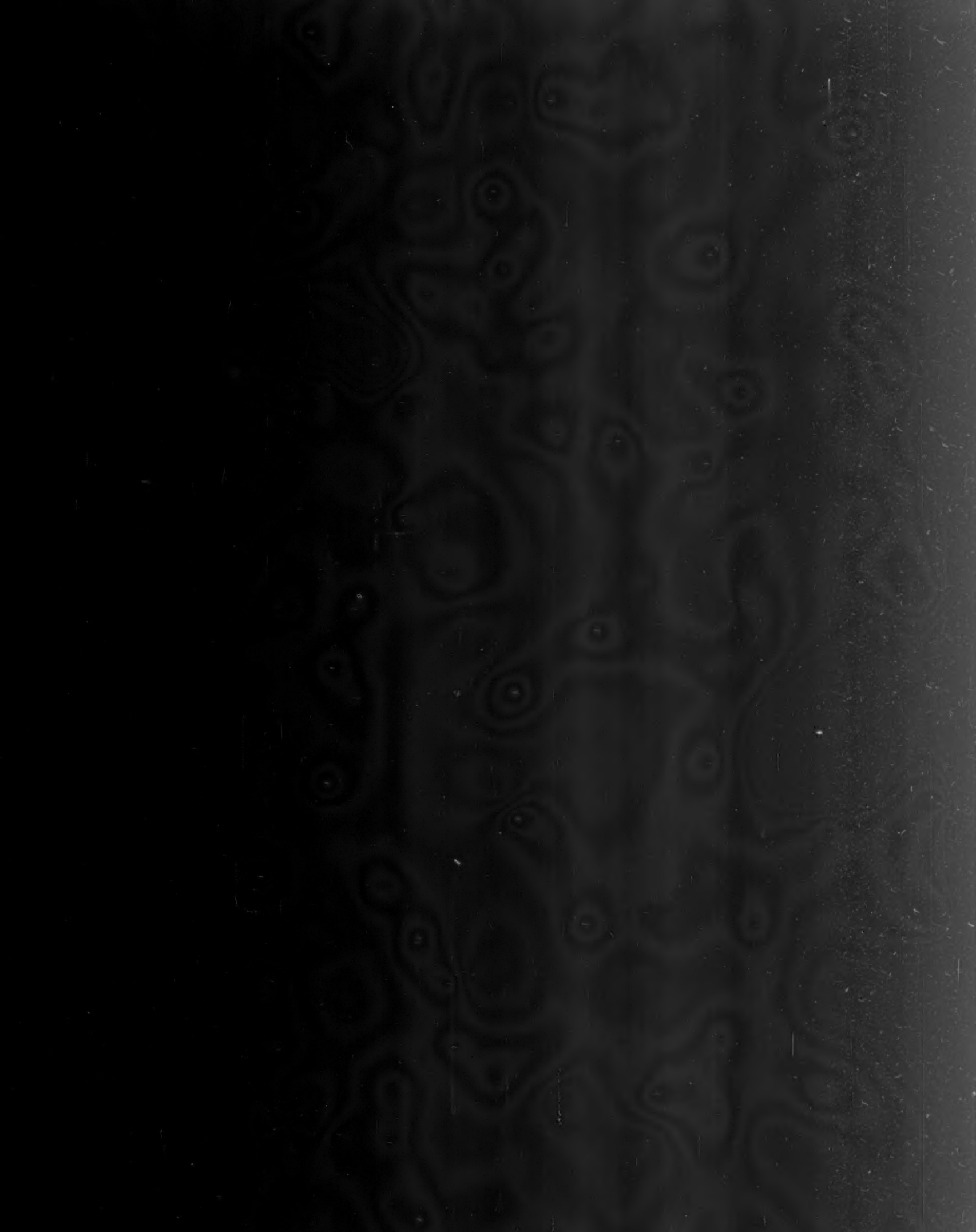
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